DOCUMENT RESUME

ED 168 391 HE 011 041

AUTHOR Nakamoto, Kent
TITLE Profile Survey VII, 1976-1977 Season.
INSTITUTION Association of Coll., Univ. and Community Arts Administrators, Inc., Madison, Wis.
PUB DATE 79
NOTE 163p.; Survey conducted in cooperation with the University of Wisconsin Graduate School of Business and University of Wisconsin Center for Arts Administration ; Not available in hard copy
AVAILABLE FROM Association of College, University and Community Arts Administrators, P.O. Box 2137, Madison, WI 53701 ($10 for members, $8 for nonmembers)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Administrator Characteristics; *College Programs; *Community Organizations; *Cultural Events; Financial Support; Higher Education; Institutional Characteristics; Marketing; Physical Facilities; *Theater Arts; *Theaters
IDENTIFIERS *Touring Performing Arts

ABSTRACT

This study of the professional touring performing arts during the 1976-77 season sought to determine how the performing arts are programmed and funded by college and community organizations. The questionnaire, which is appended, was mailed to all institutional members of the Association of College, University, and Community Arts Administrators. The questionnaires from 136 colleges and universities, and 33 nonprofit organizations were analyzed. Information is presented on the educational level of institutions, student enrollments, departmental assignment and divisional assignment of performing arts programs, and employee and volunteer information. Administrators are described in terms of demographic and background information, job and work characteristics, professional affiliations and activities, and salaries. Information on facilities includes seating capacity, facility use rate by type, and facility descriptions. Additional information concerns types of performances, regional variation in programs, number of performances, financial statistics, and marketing information. Appendices provide information on regional groupings of states; comparative data for previous surveys; information on regional program variation; comparative data on different types of programs; and detailed institutional descriptive statistics. (SW)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED168391

PROFILE SURVEY VII

1976-1977 SEASON

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

ACUCAA

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ASSOCIATION OF COLLEGE, UNIVERSITY, AND COMMUNITY ARTS ADMINISTRATORS, INC.

RESEARCHER: Kent Nakamoto

HE011041

Copyright © 1979 by the Association of College, University and Community Arts Administrators, Inc.

Portions of this Survey may be reproduced if credit is given.

ASSOCIATION OF COLLEGE, UNIVERSITY AND

COMMUNITY ARTS ADMINISTRATORS, INC.

PROFILE SURVEY VII

Data Gathered and Analyzed by

Kent Nakamoto

Survey Conducted Winter 1978 by the ACUCAA
of its Constituent Membership

in cooperation with the
University of Wisconsin Graduate School of Business
and
University of Wisconsin Center for Arts Administration

TABLE OF CONTENTS

		Page
HIGHLIGHTS		1
Section		
1	METHODOLOGY	3
	The Population	
	Representativeness of the Sample	
2	CHARACTERISTICS OF RESPONDING INSTITUTIONS	7
	Educational Level	
	Student Enrollment	
	Institutional Division	
	Workers and Volunteers at Nonprofit Organizations	
3	THE ADMINISTRATORS	12
	Administrator Demographics and Background	
	Job and Work Characteristics	
	Professional Affiliations and Activities	
	Salary	
4	FACILITIES	27
	The Facilities; Main Facility	
	Seating Capacity	
	Facility Use Rate by Type	
	Facility Descriptions	
5	PROGRAM	40
	Types of Performances	
	Regional Variation in Programs	
	Number of Performances	
	Miscellaneous Program Data	

Section Page

6 FINANCE 52

Financial Statistics
Ticket Revenue by Type of Performance
Comparison of Percent of Revenue vs. Percent of Performances by Type of Event
Artist Fees by Performance Type
Average Artist Fee
Comparison Percent of Artist Fees vs. Percent of Program by Type of Event
Other Direct Costs by Performance Type
Program Financial Statistics
Sources of Organizational Income
Levels of Income from Various Sources
Miscellaneous Data

7 MARKETING 66

The Market
Promotion
Attendance by Program Type
Attendance as a Percent of Capacity

APPENDIX 1 . . . . . 74a

Cover Letter and Questionnaire Form

APPENDIX 2 75

Regional Groupings

APPENDIX 3 77

Institutional Comparison with Previous Profile Surveys

APPENDIX 4 79

Regional Program Variation
Program Type Comparisons

APPENDIX 5 112

Detail of Institutional Descriptive Statistics

HIGHLIGHTS

During the 1976-77 season, 161 responding college, university and community sponsors of the touring professional performing arts presented 3,404 performances of 14 different fine arts and popular program types. The median number of performances per institution was 11.5 for colleges and universities, and 13.5 for non-university organizations.

Since the report on the 1974-75 season, there has been a change in the popularity of types of events presented. Theater road shows were the most frequently presented event type, followed by chamber music, instrumental recitals, and symphony concerts. Theater had 546 performances reported, or 16% of total, as opposed to 12% two years ago. This may be explained partially by the increased availability and quality of touring productions. Chamber music continued to be the second most often sponsored event, while instrumental recitals dropped from first ranking to third. Symphony concerts were again fourth in number of performances.

While dance continues to be a popular event, it is interesting to note that slightly more than 50% of the respondents did not present any contemporary dance companies. The vocal recital continues to decline in popularity, 105 of the reporting 161 presented no vocal recitals.

Once past the "big four" of most frequently presented events, there is a leveling or a plateau where 8 different art forms have either six or five percent of the total number of performances.

The most popular art forms as represented by audience attendance measured as percentages of capacity are ballet, symphonies, opera/choral and theater. It is also significant that three of these attractions are performed generally in large halls with large seating capacities.

However, attendance as a percent of capacity showed a marked decline since the last study. It fell 19% from Profile VI to an overall 60%. There was a

marked difference between colleges and universities who performed to only 58% of capacity, while the reporting community sponsors noted 70% of capacity.

Total ticket revenue from sales for the 3,404 performances amounted to $9,465,570. Rock concerts which represent only 6% of the total performances had the highest average ticket revenue per performance at $10,010. Theater's 16% of performances generated 13% of the total revenue, the same percentage as symphony concerts. Chamber music, instrumental, and vocal recitals are heavily subsidized; combined they represent 29% of the performances, but only 12% of the ticket revenue.

The total of $9,465,570 generated in ticket sales barely covered the costs of artists' fees alone which amounted to $9,366,150. Since reported "other direct costs" amounted to $3,688,610, a deficit of $3,788,030 existed before the "indirect" costs of administrative salaries and benefits, utilities, maintenance, etc. It is particularly startling to recognize that 40% of the direct costs alone must be found from sources other than ticket revenue. This is an increase of 17% from the previous study, and it indicates the amount of subsidy for both direct and indirect costs is increasing sharply. The average artist fee increased 30% in the two year period since 1974-75.

Stability and longevity in the field are increasing for the administrators, although turnover is higher in nonprofit organizations. There appears to be a leveling off of younger administrators, perhaps a maturing. The trend of recent years toward more people in the 20-29 age category has slowed; from 20% in 1974-75, only 16% are now in that bracket. Non-university administrators tend to be younger; overall, slightly fewer are in the 50 or older category. Salaries for administrators rose an average of 17% between Profile VI and the current study. Since there were three fiscal year changes during the period, this converts to an average annual increment of 5.5%.

The number of female administrators continues to grow, up 3% since 1974-75, and up 24% since 1970. In general, the same percentage of administrators as compared to the last study are full-time in their positions, but the majority of community sponsors are full-time. Most part-time personnel on campuses have other administrative assignments, rather than teaching.

SECTION I

METHODOLOGY

I. Population

Since Profile VI was conducted in April, 1975, ACUCAA's membership continued to grow -- from 406 institutional members in 1975 to 526 in September, 1977. This growth was attributable in large part to the nonuniversity organizations which joined the Association (Figure 1).

Figure 1

ACUCAA Membership

	Profile VI		Profile VII	
	#	%	#	%
College & University	340	84	364	69
Non-university	66	16	162	31
Total	406	100%	526	100%

The proportional rise in non-university membership and response to Profile VII necessitated a change in the method of analysis in Profile VII. Many characteristics of the two types of organizations differ, and it would be misleading to combine the data, especially in characterizing the "average" or "typical" organization. Thus, for much of the analysis, non-university organizations and university organizations have been separated.

In the style of earlier Profiles, throughout the report, non-university organizations will be referred to as "nonprofit organizations". It should be understood that this term does not include the university programs.

II. Sampling

The Profile Survey VII Questionnaire (reproduced in Appendix 1) was mailed to all institutional members of ACUCAA in early October, 1977, with a December 1 deadline for return. A followup letter was sent to nonrespondents in late November.

A total of 195 responses were received -- a 37% return rate. Twenty-six questionnaires (six college and university, and twenty nonprofit) were received from organizations which did not present professional performances during the 1976-77 season. These responses were excluded from the analysis. The remaining sample was comprised of 136 colleges and universities, and 33 nonprofit organizations. The estimated return rate for programming institutions was 35%. However, the return rate for colleges and universities was significantly higher than for nonprofit organizations -- 38% and 27% respectively, due largely to the exclusion of nonprogramming institutions. This fact is another reason why the two types of organizations are treated separately in much of the study. The composition of the final sample used for the analysis is shown in Figure 2.

Figure 2

Composition of Sample

	#	%
Public Colleges & Universities	89	53
Private Colleges & Universities	47	27
Nonprofit Organizations	33	20
Total	169	100

The proportion of public colleges and universities in the sample has decreased over the past two Profiles, from 71% in Profile V (1973) to 61% in Profile VI (1975) to 53% in Profile VII. The proportion of private colleges and universities has decreased only 2%, from 29% to 27% during the same period.

Of the 33 nonprofit organizations in the sample, 11 are governmental agencies -- one at the state level, three at the county level, and seven at the local level.

The geographic distribution of the sample is presented in Figure 2-2 and shows that in that respect the sample is distributed in much the same manner as the total ACUCAA membership, i.e., it is representative.[1]

[1] Due to the nonrandom nature of the sample, it should be noted that extrapolation of the statistics is not warranted without further validity checks.

Figure 2-2

Regional Representation

Region	ACUCAA Membership		Profile VII Respondents		% Difference
	#	%	#	%	
New England	34	6.5	10	5.1	- 1.4
Middle Atlantic	89	16.9	33	16.9	0
South Atlantic	82	15.6	34	17.5	+ 1.9
East North Central	109	20.7	44	22.6	+ 1.9
East South Central	27	5.1	10	5.1	0
West North Central	50	9.5	20	10.3	+ .8
West South Central	35	6.7	10	5.1	- 1.6
Mountain	26	4.9	8	4.1	- .8
Pacific	51	9.7	18	9.2	- .5
Puerto Rico	2	.4	0	0.0	- .4
Canada	21	4.0	8	4.1	.1
Total	526	100.0	195	100.0	0.0

III. Analysis

The data analysis of Profile VII differs significantly from that of previous Profile Surveys. A primary aim of the survey has been to identify typical values of variables (e.g., average number of performances presented). The measure used in past Profile Surveys has been the mean. However, the membership of ACUCAA contains a few very large organizations which shift the means and give a distorted view of the "typical" or "average" organization. Therefore, the median has been added or substituted when applicable in the analysis of Profile VII. It is hoped that this figure will be more useful to administrators comparing their organizations to the "average."

SECTION II

CHARACTERISTICS OF THE RESPONDING INSTITUTIONS

(Selected tabulations of comparative data from Profiles III thru VII are presented in Appendix 3)

I. Colleges and Universities

As noted earlier, the mix of public versus private colleges and universities in the sample has been changing. However, the mix of educational levels of institutions has changed little. As shown in Figure 3, four-year colleges and universities with graduate programs comprise about two-thirds of schools in the sample. An additional one-fourth grant baccalaureate degrees only, and the rest are two-year institutions.

Figure 3

Educational Level

Educational Level	# in Sample	% of C & U's
4-yr. + grad. school	87	67
4-yr.	31	24
2-yr	10	8
Other	1	1
Total	129	100%

The distribution of student enrollments has shifted to the extent that the sample included more large schools (over 20,000 students) and fewer schools in the 10,000 to 20,000 range. The relative sizes of the changes indicate that some of the schools formerly in the 10,000 to 20,000 range grew out of it, and the new members seem to be falling into the lower (less than 3,000 and 5,000 to 10,000 students) ranges.

Figure 4

Enrollment

Student Enrollment	# in Sample	% of C & U's
Under 3000	38	30
3,000 to 4,999	8	6
5,000 to 9,999	29	23
10,000 to 19,999	21	16
20,000 & above	32	25
Total	128	100

II. Departmental Assignment of Performing Arts Program

The trend on campuses toward treating the management of the performing arts program as an administrative function noted in Profile VI has continued. As shown in Figure 5, 56% of the college and university programs are now assigned to a university administrative function, compared to 35% four years ago. Two reasons for this trend have been proposed. First, from an internal viewpoint, schools may be centralizing responsibility for management and coordination of use of a facility. Secondly, more institutions may be viewing the performing arts program as a service to the community as well as the campus, and as a public information/public relations function.

Figure 5

Divisional Assignment of Performing Arts Program

Institutional Division	#	%
General or University Administration	44	35
Student Affairs	26	21
Fine Arts	13	10
Student Union	12	9
Music/Dance/Theater	8	6
Independent	8	6
Other	16	13
Total	127	100%

III. Workers in Organizations

The vast majority of the responding organizations, as shown in Figure 6, are small in terms of workforce, having ten or fewer paid employees (both full-time and part-time). As might be expected, nonprofit organizations are more likely to engage full-time employees, since they do not have access to the large campus pool of part-time labor, especially for skilled tasks. Consistent with this idea is the fact that more nonprofit organizations have developed written job descriptions for paid employees. As might also be expected, more nonprofit organizations make use of volunteers, notably large volunteer groups. Only about 20% of the sample organizations have written job descriptions for volunteers. Aside from the obvious possibility of lack of directed activities for these workers, volunteers may be part of a separate organization and may work on a sporadic schedule, as indicated by the low hourly contribution for many.

Figure 6

Numbers and Types of Workers in Organizations

Number of Persons	Full-time Employees				Part-time Employees				Volunteers			
	College		Nonprofit		College		Nonprofit		College		Nonprofit	
	#	%	#	%	#	%	#	%	#	%	#	%
None	43	36	5	16	27	23	11	36	39	32	5	16
1 - 10	64	53	20	65	77	64	14	45	17	14	6	19
11 - 20	9	7	2	6	0	0	2	6	25	21	3	9
21 - 30	1	1	0	0	5	4	0	0	14	12	1	3
31 - 40	1	1	3	10	3	2	1	3	3	3	0	0
Over 40	2	2	1	3	8	7	3	10	22	18	17	53
Total	120	100%	31	100%	120	100%	31	100%	120	100%	32	100%

Figure 7

Written Job Descriptions by Class of Worker

Have Job Descriptions?	Paid Employees				Volunteers			
	College		Nonprofit		College		Nonprofit	
	#	%	#	%	#	%	#	%
Yes	91	83	26	90	16	19	6	21
No	19	17	3	10	69	81	22	79
Total	110	100%	29	100%	85	100%	28	100%

The difference in distribution of contributed hours for volunteers is not statistically significant for the two types of organizations. Furthermore, the average number of hours contributed by a volunteer was found to be about 47 hours per year for both colleges and universities, and nonprofit organizations.

Figure 8

Total Number of Hours Contributed by Volunteers

Total Hours	College		Nonprofit	
	#	%	#	%
1 - 500	32	51	11	52
501-1000	10	16	5	24
1001-2500	9	14	1	5
2501-5000	5	8	3	14
Over 5000	7	11	1	5
Total	63	100%	21	100%

SECTION III

THE ADMINISTRATORS

The data concerning the chief arts administrators of the responding organizations are considered in this section. Several trends postulated in earlier Profile Surveys have been verified, while others have reversed. Some similarities and differences between university and nonprofit organization arts administrators are identified. Finally, an analysis of salaries as a function of a number of variables is presented.

I. Administrator Demographics and Background

Demographic and background characteristics of arts administrators in the sample are tabulated in Figure 9.

The increasing proportion of women in arts administration has continued. In Profile VII, over a quarter of the administrators in both types of organizations are women.

Administrators in colleges and universities are, as a group, older than was found in Profile VI, with a median age of about 43 years. However, in nonprofit organizations the administrators tend to be younger, with a median age of about 38 years. This finding is consistent with the faster growth in the nonprofit sector, and the slower turnover and greater seniority in the field of administrators in the college and university sector.

The academic background of the administrators has not changed significantly since Profile V (1973) in the colleges and universities. The mix of highest academic degrees is quite different for nonprofit organizations. Whereas 21% of the college and university administrators hold doctorates and 54% hold a masters' degree, 94% of the nonprofit organization administrators hold a bachelors or masters degree as their highest academic degree. This is readily explainable by the fact that 35% of the part-time college and university arts administrators are professors and only 6% work outside the university community, whereas only one of eleven part-time administrators in nonprofit organizations is connected with a college or university.

As in earlier Profiles, few arts administrators have a background in business only. A higher proportion of administrators in nonprofit organizations have some arts background or background in both arts and business than in universities. This fact is reflected in the degree majors of the administrators. Nearly 60% of the nonprofit organization administrators majored in drama or music, while only 36% of college and university arts administrators

majored in these areas. The implied selectivity of administrators with arts and business backgrounds by nonprofit organizations may be a result of their greater dependence on trained full-time personnel.

II. Job and Work Characteristics

As shown in Figure 10 (which describes job and work characteristics), the number of arts administrators who have recently entered the field is decreasing. This probably does not indicate so much a slowing of the growth of the market as a skewing of the sample toward hiring more experienced administrators.

In the nonprofit organizations the average administrator has been practicing in the field for seven years, and has been with his present organization only 3. University arts administrators have been in the field and at their present institutions on the average about 10 years. However, it should be noted that a number of university arts administrators who have been at their institutions for many years and have practiced arts administration for only a few are skewing this figure.

The data on the percentage of time spent in arts administration are interesting in that trends noted in Profile VI are reversed. The proportion of full-time administrators in colleges and universities has decreased slightly since 1974-75. The increase noted in Profile VI was probably due to the inclusion of nonprofit organizations which have a much higher proportion of full-time administrators. Furthermore, the percentage of part-time administrators spending a larger proportion of their time (over 40%) in performing arts administration has increased.

Consistent with these trends, the proportion of part-time arts administrators whose work in the field is a part of their regular duties has increased dramatically to nearly 70% in colleges and universities. In the nonprofit segment, 50% of the part-time administrators are volunteers, and the other 50% have performing arts administration as part of their jobs.

As noted earlier, the majority of part-time college and university arts administrators are university administrators or professors. In nonprofit organizations, the majority of part-time administrators work in business, government, or other private-sector employment.

Figure 9

Demographics and Background of Administrators

Characteristic and Ranges	College and University		Nonprofit		Profile VI	Profile V	Profile IV	Profile III
	Number	%	Number	%	%	%	%	%
Sex								
Male	97	74	24	73	77	80	81	98
Female	34	26	9	27	23	20	19	2
	131	100	33	100	100	100	100	100
Age								
20-29 Yrs.	18	14	8	24	20	17	14	11
30-39	34	27	11	33	28	23	25	24
40-49	42	34	6	18	26	29	30	30
50 or more	31	25	8	24	26	31	31	35
	125	100	33	100	100	100	100	100
Highest Academic Degree								
None	7	5	1	3	4	6	3	4
Bachelors	25	20	15	45	25	25	25	23
Masters	68	54	16	49	51	49	51	49
Doctorate	26	21	1	3	20	20	21	24
	126	100	33	100	100	100	100	100
Background								
Business	10	8	0	0				
Arts	47	36	17	52				
Business and Arts	40	31	14	42				
Neither	33	25	2	6				
	130	100	33	100				

Figure 9 (cont.)

Characteristic and Ranges	College and University	Nonprofit
	Number	Number
Major of Highest Degree		
Music	20	9
Theater	24	10
Art, Art History, Architecture	4	1
English, Journalism, Speech, Broadcasting	18	2
Other Humanities	9	1
Social Sciences	7	2
Natural Sciences	4	1
Education, and related fields	22	0
Business	6	4
Arts Administration	3	2
Other	4	1
	121	33

Duties of arts administrators in colleges and universities have not changed significantly since Profile VI. 95% book and program events, and 40% administer a performance hall as well. As before, very few only administer a hall. About 80% of the arts administrators in nonprofit organizations book and program events, while 43% book and program and administer a hall.

Finally, about 60% of administrators in both colleges and nonprofit organizations are responsible for non-arts programming, down marginally (5% of the sample) from Profile VI. Additionally, 31% of college and university arts administrators are involved in programming curricular or departmental events.

III. Professional Affiliations and Activities

On the whole, arts administrators are active in professional organizations. 54% of college and university and 67% of nonprofit organization arts administrators attended a workshop within the last two years and 85% and 88% respectively attended a professional meeting within the last year.

In addition to ACUCCA, administrators in the sample belonged to an average of 1.5 (i.e., 1 or 2) other arts or arts administration related organizations. Frequently mentioned organizations included NECAA, IAAM, ACA, MENC, and a number of regional or state organizations.

Most frequently mentioned meetings and workshops were those sponsored by ACUCCA, IAAM, or NECAA. Frequently read "trade" publications included publications of the aforementioned organizations, and the New York Times.

IV. Salary

Unfortunately, the sample size precluded any sophisticated analysis of the variables affecting salary. Effects of single variables are tabulated in Figure 11 in the hope that the distributions will be useful. Care should be taken, however, in using the tables as some of the cells contain very few sample points. In addition, arts administrators who spend less than 40% of their time in this work may well be paid for other positions they hold rather than just arts administration. This factor may bias the data.

A global statistic was calculated for college and university administrators. The salary of these administrators increased some 17% (from a monthly average of $1440 to $1680) between Profiles VI and VII. For organizations on a July 1 fiscal year, this period included three fiscal year changes (i.e., three annual salary increases) or an average increase per year of about 5.5%.

Figure 10

Job and Work Characteristics

Characteristic and Ranges	College and University		Nonprofit		Profile VI	Profile V
	Number	%	Number	%	%	%
Years as Performing Arts Administrator						
0-4 years	47	36	10	31	42	45
5-9	33	25	15	47	30	30
10-14	27	21	4	13	11	10
15-19	14	11	2	6	10	6
20-24	7	5	0	0	5	6
25 or more	3	2	1	3	2	3
	131	100	32	100	100	100
Time Spent as Performing Arts Administrator						
0-20%	23	18	4	13	27	17
21-40%	23	18	4	13	12	25
41-60%	17	13	2	6	11	15
61-80%	9	7	2	6	6	4
81-99%	7	6	0	0	1	
100% (full-time)	50	38	20	62	43	39
	129	100	32	100	100	100
Work Arrangement for non-F/T						
Part of job	53	68	5	50	54	62
Extra work-compensated	10	13	0	0	11	7
Extra work-not compensated	15	19	5	50	35	31
	78	100	10	100	100	100

19

Figure 10 (Cont.)

Characteristic and Ranges	College and University		Nonprofit	
	Number	%	Number	%
Nature of other work for non-F/T				
College or Univ. Admin.	46	59	0	0
Professor	24	31	1	9
Professor & Administrator	3	4	0	0
Business, Professional	0	0	3	27
Government	0	0	2	18
Family-related	1	1	1	9
Other	4	5	4	37
	78	100	11	100
Teaching Dept. of Professors				
Music	7	26	1	100
Theater	9	33		
Art, Art History, Arch.	1	4		
English, Journalism, Speech, Broadcasting	4	15		
Other Humanities	2	7		
Social Sciences	1	4		
Natural Sciences	2	7		
Education, and related fields	1	4		
	27	100	1	100

Figure 10 (Cont.)

Characteristic and Ranges	College and University		Nonprofit	
	Number	%	Number	%
Job Characteristics				
Duties				
Administer Hall	2	2	1	3
Book and Program Events	72	55	12	36
Both	53	40	14	43
Neither	4	3	6	18
	131	100	33	100
Programming Curricular Events				
Yes	38	31		
No	85	69		
	123	100		
Non-arts Programming (lecture, film, etc.)				
Yes	78	60	20	61
No	51	40	13	39
	129	100	33	100
PROFESSIONAL ACTIVITIES				
Number of Other Organizational Memberships				
0	39	30	5	15
1 - 2	66	50	19	58
3 - 4	21	16	8	24
5 or more	5	4	1	3
	131	100	33	100

Figure 10 (Cont.)

Characteristic and Ranges	College and University		Nonprofit	
	Number	%	Number	%
Attended Workshop				
Yes	70	54	22	67
No	60	46	11	33
	130	100	33	100
Attended Professional Conference or Meeting				
Yes	110	85	29	88
No	20	15	4	12
	130	100	33	100

Figure 11

Effect on Salary of Administrator and Job Characteristics

Characteristic and Ranges	Number in Range	Median in Range ($)	% of Those in Range With Monthly Salary: Under $800	$800-1199	$1200-1599	$1600-1999	$2000- or more
Total Sample	146	1600	4%	22%	24%	25%	25%
Organization Type							
College or University	115	1610	3	20	27	23	27
Nonprofit	28	1530	11	29	14	32	14
Full-time vs. Part-time							
Full-time	62	1680	2	18	23	37	21
Part-time	82	1450	5	27	25	16	27
Budget Size							
Under $20,000	25	1450	8	28	32	12	20
20,000 - 40,000	29	1420	7	28	34	3	28
40,000 - 100,000	20	1400	10	20	35	10	25
100,000 - 200,000	19	1700	0	16	11	63	10
200,000 - 500,000	19	1830	0	16	11	47	26
500,000 or more	16	2000	0	6	0	44	50

Figure 11 (Cont.)

Characteristic and Ranges	Number in Range	Median in Range ($)	% of Those in Range With Monthly Salary: Under $800	$800-1199	$1200-1599	$1600-1999	$2000- or more
Number of Performances							
1 - 5	20	1400	5	30	25	15	25
6 - 10	36	1480	3	31	31	16	19
11 - 20	30	1520	10	17	30	26	17
21 - 40	29	1880	0	17	7	38	31
41 or more	18	1700	0	17	27	17	39
Geographic Region							
New England	6	2050	17	0	17	0	66
Middle Atlantic	25	1350	8	36	28	8	20
South Atlantic	27	1450	7	26	19	26	22
East North Central	34	1600	3	21	26	32	18
East South Central	7	1700	0	29	14	14	43
West North Central	12	1600	0	33	17	17	33
West South Central	9	1570	0	22	33	45	0
Mountain	5	1750	0	20	0	40	40
Pacific	14	1700	0	7	36	43	14
Canada	7	2020	0	0	29	14	57

Figure 11 (Cont.)

Characteristic and Ranges	Number in Range	Median in Range ($)	% of Those in Range With Monthly Salary: Under $800	$800-1199	$1200-1599	$1600-1999	$2000- or more
Years as an Arts Administrator							
0 - 4 yrs.	50	1200	10	40	30	16	4
5 - 9	43	1760	0	16	21	33	30
10 - 14	26	1720	0	12	27	27	34
15 - 19	15	1750	0	13	20	20	47
20 or more	10	1800	10	10	10	30	40
Years with Organization							
0 - 4 yrs.	59	1320	8	36	22	26	8
5 - 9	40	1730	0	18	27	18	37
10 - 14	25	1770	0	8	32	20	40
15 - 19	11	1950	0	18	9	46	27
20 or more	10	1720	10	10	20	40	20
Highest Academic Degree							
None	6	1600	0	33	17	33	17
Bachelors	37	1500	5	30	19	24	22
Masters	75	1540	4	24	27	27	18
Doctorate	24	2000	4	8	21	17	50

Figure 11 (Cont.)

Characteristic and Ranges	Number in Range	Median in Range ($)	% of Those in Range With Monthly Salary: Under $800	$800-1199	$1200-1599	$1600-1999	$2000- or more
Background and Training							
Business	10	1680	0	20	10	50	20
Arts	60	1650	5	21	20	27	27
Business and Arts	44	1530	4	25	25	23	23
Neither	30	1490	4	23	37	12	23
Age							
20 - 29 yrs.	23	1100	13	52	26	9	0
30 - 39	40	1480	3	25	35	22	15
40 - 49	45	1890	0	13	16	31	40
50 or more	34	1880	6	12	21	29	32
Sex							
Male	111	1650	4	17	26	25	28
Female	34	1270	6	41	18	23	12

SECTION IV

FACILITIES

The sample institutions reported having 540 facilities available for the presentation of performing arts programs. These halls are described in this section, followed by an analysis of the use of various types of halls, and a more detailed description of the main facilities of the sample institutions.

I. The Facilities

As shown in Figure 12A, almost 65% of the facilities available to both types of organizations are theatres or auditoria, compared to 55% in Profile VI. Figure 12B shows the distribution of number of facilities used per organization. The median is slightly less than three for colleges and universities and slightly under 2 for nonprofit organizations, which is consistent with the intuitive view of readier availability of facilities in general to college and university organizations.

Other findings consistent with expectation are that large performance halls (those with 1,000 or more seats) are the most heavily used facilities (Figure 12D), and that performance halls seem to be the preferred facilities for presentation of most events, except those requiring large capacities, such as rock concerts and performances by big name entertainers (Figure 13).

II. Main Facility

As shown in Figure 14, nearly 90% of all organizations use a performance hall as their main facility, with a median of about 64% of their performances presented in this hall.

The median age of facilities is greater for nonprofit organizations than for colleges and universities (23 years vs. 15 years). About half of the main facilities utilized by each type of organization have undergone major renovations, more recently in facilities of nonprofit organizations, as would be expected from the more recent growth in this sector.

Figure 12

Number of Facilities

	Total		C & U		Non Profit	
	#	%	#	%	#	%
A. Number of Facilities by Type						
Type of Facility						
Fieldhouse, Gymnasium	72	13	69	15	3	4
Large Perf. Hall (1000 seats or more)	123	23	100	22	23	27
Small Perf. Hall (Under 1000 seats)	221	41	190	42	31	36
Multipurpose Room	96	18	72	16	24	28
Arena, Stadium	27	5	24	5	3	4
Other	1	0	0	0	1	1
Total	540	100	455	100	85	100
% Total Facilities		100		84		16
Compare % # Orgs.		100		80		20
B. Number of Facilities Per Institution						
Number of Halls per Institution						
1	26	16	17	13	9	31
2	30	19	25	19	5	17
3	35	22	32	24	3	10
4	34	21	26	20	8	28
5	18	11	16	12	2	7
6	6	4	5	4	1	3
7	7	4	6	5	1	3
8 or more	4	3	4	3	0	0
	160	100	131	100	29	100

Figure 12 (Cont.)

C. Facility Seating Capacity

						Total Number in Sample	Median Capacity
Field Houses	Capacity:	0-2000	2001-6000	6001 or more		68	3000
	% in Range:	32	51	17			
Large Perf. Hall	Capacity:	0-1500	1501-3000	3001 or more		121	1700
	% in Range:	41	48	11			
Small Perf. Hall	Capacity:	0-300	301-500	501-700	701-999	214	410
	% in Range:	29	34	17	17		
Multipurpose Rm	Capacity:	0-100	101-300	301-500	500 or more	90	270
	% in Range:	11	46	71	22		
Arena, Stadium	Capacity:	0-5000	5001-10000	10001 or more		24	10000
	% in Range:	17	33	50			

Figure 12 (Cont.)

D. Facility Use Rate by Type

	% of Programs	% of Facilities	Δ%
Field House	5	13	-8
Large Perf. Hall	55	23	+33
Small Perf. Hall	35	41	-6
Multipurpose Room	3	18	-15
Arena, Stadium	2	5	-3

Figure 13

Institutions Using Various Performance Hall Types by Event Type

Institutions Using Various Perf. Hall Types by Event Type	Total		C&U		N/P	
	#	%	#	%	#	%
Symphony						
Fieldhouse or Gym	4	5	3	5	1	5
Large Performance Hall	56	69	46	74	10	53
Small Performance Hall	15	19	10	16	5	26
Multipurpose Room	2	2	2	3	0	0
Arena	2	2	1	2	1	5
Other	2	2	0	0	2	10
	81	100	62	100	19	100
Vocal Recitals						
Fieldhouse or Gym	0	0	0	0	0	0
Large Performance Hall	26	50	22	52	4	40
Small Performance Hall	24	46	18	43	6	60
Multipurpose Room	2	4	2	5	0	0
Arena or Stadium	0	0	0	0	0	0
Other	0	0	0	0	0	0
	52	100	42	100	10	100
Instrumental Recitals						
Fieldhouse or Gym	1	1	1	1	0	0
Large Performance Hall	42	47	34	43	8	73
Small Performance Hall	40	44	37	47	3	27
Multipurpose Room	5	6	5	6	0	0
Arena or Stadium	0	0	0	0	0	0
Other	2	2	2	3	0	0
	90	100	79	100	11	100
Chamber Music						
Fieldhouse or Gym	1	1	1	2	0	0
Large Performance Hall	23	29	19	29	4	29
Small Performance Hall	48	60	41	62	7	50
Multipurpose Room	6	8	3	5	3	21
Arena or Stadium	0	0	0	0	0	0
Other	2	3	2	3	0	0
	80	100	66	100	14	100

Figure 13 (Cont.)

	Total		C&U		N/P	
	#	%	#	%	#	%
Opera & Choral						
Fieldhouse or Gym	5	7	5	9	0	0
Large Performance Hall	38	55	30	54	8	62
Small Performance Hall	24	35	19	34	5	38
Multipurpose Room	2	3	2	4	0	0
Arena or Stadium	0	0	0	0	0	0
Other	0	0	0	0	0	0
	69	100	56	100	13	100
Jazz						
Fieldhouse or Gym	12	15	11	16	1	10
Large Performance Hall	37	44	34	50	3	30
Small Performance Hall	16	21	14	21	2	20
Multipurpose Room	5	6	3	4	2	20
Arena or Stadium	6	8	5	7	1	10
Other	2	3	1	1	1	10
	78	100	68	100	10	100
Rock						
Fieldhouse or Gym	11	31	11	35	0	0
Large Performance Hall	14	39	12	39	2	40
Small Performance Hall	4	11	4	13	0	0
Multipurpose Room	2	6	1	3	1	20
Arena or Stadium	4	11	3	10	1	20
Other	1	3	0	0	1	20
	36	100	31	100	5	100
Folk						
Fieldhouse or Gym	1	3	1	3	0	0
Large Performance Hall	13	36	12	39	1	20
Small Performance Hall	13	36	10	32	3	60
Multipurpose Room	6	17	6	19	0	0
Arena or Stadium	1	3	1	3	0	0
Other	2	6	1	3	1	20
	36	100	31	100	5	100

Figure 13 (Cont.)

	Total		C&U		N/P	
	#	%	#	%	#	%
Big Name Entertainer						
Fieldhouse or Gym	8	14	7	16	1	9
Large Performance Hall	34	61	30	67	4	36
Small Performance Hall	8	14	5	11	3	27
Multipurpose Room	3	5	1	2	2	18
Arena or Stadium	3	5	2	4	1	9
Other	0	0	0	0	0	0
	56	100	45	100	11	100
Theater						
Fieldhouse or Gym	6	6	6	8	0	0
Large Performance Hall	44	47	38	48	6	43
Small Performance Hall	36	39	30	38	6	43
Multipurpose Room	3	3	2	3	1	7
Arena or Stadium	2	2	1	1	1	7
Other	2	2	2	3	0	0
	93	100	79	100	14	100
Mime						
Fieldhouse or Gym	3	5	2	4	1	33
Large Performance Hall	23	40	23	43	0	0
Small Performance Hall	25	44	24	44	1	33
Multipurpose Room	5	9	5	9	0	0
Arena or Stadium	0	0	0	0	0	0
Other	1	2	0	0	1	33
	57	100	54	100	3	100
Ballet						
Fieldhouse or Gym	3	5	2	4	1	8
Large Performance Hall	38	60	31	61	7	58
Small Performance Hall	21	33	17	33	4	33
Multipurpose Room	1	2	1	2	0	0
Arena or Stadium	0	0	0	0	0	0
Other	0	0	0	0	0	0
	63	100	51	100	12	100

Figure 13 (Cont.)

	Total		C&U		N/P	
	#	%	#	%	#	%
Contemporary Dance						
Fieldhouse or Gym	6	8	6	9	0	0
Large Performance Hall	34	46	32	49	2	25
Small Performance Hall	26	35	21	32	5	63
Multipurpose Room	5	7	4	6	1	13
Arena or Stadium	1	1	1	2	0	0
Other	2	3	2	3	0	0
	74	100	66	100	8	100
Ethnic Dance						
Fieldhouse or Gym	4	9	4	11	0	0
Large Performance Hall	22	51	19	53	3	43
Small Performance Hall	15	35	11	31	4	57
Multipurpose Room	1	2	1	3	0	0
Arena or Stadium	0	0	0	0	0	0
Other	1	2	1	3	0	0
	43	100	36	100	7	100

Figure 14

Main Facility of Organizations

	Total		C&U		N/P	
	#	%	#	%	#	%
A. Institutions Using Various Performance Hall Types						
Facility Type						
Fieldhouse or Gym	7	4	6	5	1	3
Large Performance Hall	86	52	68	53	16	52
Small Performance Hall	61	37	49	38	11	35
Multipurpose Room	5	3	3	2	1	3
Arena or Stadium	4	2	3	2	1	3
Other	1	1	0	0	1	3
	164	100	133	100	31	100
B. % of Program in Main Facility						
% of Program						
0 - 20%	5	3	3	2	2	7
21 - 40%	8	5	6	5	2	7
41 - 60%	31	20	26	21	5	17
61 - 80%	36	24	28	23	8	26
81 - 99%	42	27	36	29	6	20
100%	32	21	25	20	7	23

Figure 15

General Facility Data

Characteristic	Total		C&U		N/P	
	#	%	#	%	#	%
Age of Facility						
0 - 4 yrs.	20	13	14	11	6	19
5 - 9	33	21	28	22	5	16
10 - 19	47	29	43	34	4	12
20 - 39	22	14	19	15	3	9
40 - 59	25	16	16	12	9	28
60 or more	12	7	7	6	5	16
	159	100	127	100	32	100
Period Since Renovation						
0 - 1 yr.	14	18	9	15	5	31
2 - 5 yrs.	13	16	7	11	6	38
6 - 9	4	5	4	6	0	0
10 or more	48	61	43	68	5	31
	79	100	63	100	16	100
Facility Use Arrangement						
Own	119	84	106	45	13	77
Rent	32	14	18	48	14	21
Lease	4	2	2	7	2	2
	155	100	126	100	29	100

Due to the small number of data on technical characteristics supplied by the nonprofit organizations, the data for the two types of organizations were combined (Figure 16). As in the past, the vast majority of facilities have proscenium stages. The median stage area is about 1450 square feet. The median number of sets of stage lines is twelve.

92% of the main facilities have at least one dressing room, with a median of three. About half of the facilities have rehearsal rooms.

With respect to previous Profile Surveys, the facilities reported tend to be less well equipped. However, once again, this fact is probably due to the sampling rather than real trends.

Figure 16

Technical Characteristics of Main Facility

Characteristic	#	%
Stage Type		
Proscenium	105	68
Thrust	16	10
Arena	7	5
Other	25	16
None	2	1
	155	100
Stage Area (sq. ft.)		
Under 1500	70	53
1500 - 2999	46	35
3000 - 4499	9	6
4500 or more	8	6
	133	100
Number of Sets of Stage Lines		
None	34	28
1 - 10	24	20
11 - 20	9	7
21 - 30	23	19
31 - 40	12	10
41 - 50	10	8
51 or more	9	7
	121	100
Number of Dressing Rooms		
None	13	8
1 - 2	57	37
3 - 4	30	20
5 - 6	26	17
7 - 8	16	10
9 or more	12	8
	154	100
Number of Rehearsal Rooms		
None	73	49
1 - 2	59	39
3 - 4	10	7
5 or more	7	5
	149	100

SECTION V

PROGRAM

As in past Profile Surveys, each event or concert presented was counted as a performance. Using this definition, a total of 3,404 performances were presented by 161 sample organizations -- 2,469 by 131 colleges and universities, and 935 by 30 nonprofit organizations. The median number of performances for college and university presentors was 11.5, and 13.5 for nonprofit organizations, surprisingly similar.[1] (The average program size was calculated to be 18.4 for colleges and universities, and 31.2 for nonprofit organizations. For colleges and universities, this number is virtually unchanged from that calculated in Profile VI. The distribution for nonprofit organizations is badly skewed by a few very large programs. This is the main reason why the median is the preferred measure of central tendency for this data in terms of identifying "typical" programs.)

The mean number of performances of each type of event was calculated for comparison with Profile VI, and shows a minimal rise in the average number of performances per institution in most event types. Theater, however, showed a marked increase of more than one performance per presenting institution. The average number of jazz concerts dropped and the number of vocal recitals remained unchanged. As a reflection of the typical program, medians for the total sample are noted in Figure 18. As can be seen, only in the cases of instrumental recitals, folk concerts and theater does the median number of performances presented by sample organizations exceed two, i.e., the typical program is composed of a few performances of several event types.

This section describes the types of performances given by the sample presentors, their regional variation, and discusses some of the programming practices of the sample organizations. Additionally, a comparative summary of selected program, finance, marketing, and facility data for Profiles VI, VI, and VII is shown in Appendix 4 and a detail of selected descriptive statistics for Profile VII data is shown in Appendix 5.

---

[1]The interquartile range for the total sample was found to be 6 to 24 performances.

I. Types of Performances

The total number of performances of each type is shown in Figure 17. The number of theater performances was the highest of all categories for both types of organizations. This type was followed by chamber music and instrumental recitals in college and universities, and symphony and chamber music in nonprofit organizations. However, it should be noted that the inclusion of two professional symphony orchestras in the nonprofit segment has skewed the data for this segment.

As has often been suggested, the number of organizations presenting vocal recitals is dropping, and in Profile VII, only 35% of the sample organizations reported presenting performances in this category compared to 45% in Profile VI. Only rock concerts, folk concerts and ethnic dance companies were presented by a smaller proportion of organizations.

In addition to being presented most heavily, theater and instrumental recitals are presented by the greatest percentage of college and university programs of all event types. Symphony, followed by chamber music, opera, and theater are presented by the most nonprofit organizations (Figure 18).

II. Regional Variation in Programs

Regional variation in program size is shown in Figure 19. Due to the changing geographical representation of the sample, it is difficult to draw conclusions regarding changes in activity over time among the various regions. However, comparison with the sample representation in terms of institutions gives some indication of comparative activity. The South Atlantic region seems to include a number of smaller organizations, and the Pacific, Middle Atlantic, and New England regions seem to have a marginally larger proportion of larger programs.

Appendix 4 gives a more detailed analysis of performance activity in each region by performance type. Although some wide variations can be noted in this data, the cell and sample sizes in each region are too small to draw statistically significant conclusions. Only if it is assumed that these frequencies are representative can the variation shown be taken to be meaningful.

Figure 17

Number of Performances by Type

	Total # of Performances	% of All Performances	C&U		N/P		Profile VI	
			#	%	#	%	#	%
Performance Type								
Symphony	308	9	172	7	136	15	290	9
Vocal Recitals	202	6	167	7	35	4	221	7
Instrumental Recitals	387	11	306	12	81	9	470	15
Chamber Music	399	12	269	11	130	14	414	14
Opera & Choral	206	6	118	5	88	9	180	6
Jazz Concerts	189	6	142	6	47	5	208	6
Rock Concerts	190	6	166	7	24	2	228	7
Folk Concerts	217	6	200	8	17	2	265	8
Big Name Entertainers	184	5	115	5	69	7	146	4
Theater	546	16	326	13	220	23	408	12
Mime	101	3	72	3	29	3	-*	
Ballet	179	5	151	6	28	3	130	4
Contemporary Dance	194	6	178	7	16	2	243	8
Ethnic Dance	102	3	87	3	15	2	-*	
Total	3404	100	2469	100	935	100	3203	100

*Included in Contemporary Dance.

Figure 18

Number of Performances Per Institution By Type of Performance

	# of Orgs.	% of Orgs.	C&U #	C&U %	N/P #	N/P %	Approx. Median	Profile VI Average
Symphony								
None	74	46	65	49	9	30		
1	39	24	30	23	9	30		
2 - 5	34	21	30	23	4	13		
6 - 10	9	6	5	4	4	13		
11 or more	5	3	1	1	4	13		
Total	161	100	131	100	30	100		
Average/Org. Presenting	3.5		2.6		6.5		2	3.1
Vocal Recitals								
None	105	65	87	66	18	60		
1	38	24	29	22	9	30		
2 - 5	15	9	14	11	1	3		
6 - 10	1	1	0	0	1	3		
11 or more	2	1	1	1	1	3		
Total	161	100	131	100	30	100		
Average/Org. Presenting	3.6		3.8		2.9		1	3.3
Instrumental Recitals								
None	65	40	49	37	16	53		
1	32	20	26	20	6	20		
2 - 5	46	29	42	32	4	13		
6 - 10	9	6	8	6	1	4		
11 or more	9	6	6	5	3	10		
Total	161	100	131	100	30	100		
Average/Org. Presenging	4.0		3.7		5.8		3	4.0

Figure 18 (Cont.)

	# of Orgs.	% of Orgs.	C&U #	C&U %	N/P #	N/P %	Approx. Median	Profile VI Average
Chamber Music								
None	76	47	62	47	14	47		
1	33	20	27	21	6	20		
2 - 5	35	22	31	24	4	13		
6 - 10	9	6	6	5	3	10		
11 or more	8	5	5	4	3	10		
Total	161	100	131	100	30	100		
Average/Org. Presenting	4.7		3.9		8.1		2	4.5
Opera & Choral								
None	85	53	71	54	14	47		
1	42	26	36	27	6	20		
2 - 5	26	16	21	16	5	17		
6 - 10	5	3	2	2	3	10		
11 or more	3	2	1	1	2	7		
Total	161	100	131	100	30	100		
Average/Org. Presenting	2.7		2.0		5.5		1	2.3
Jazz Concerts								
None	75	47	57	44	18	60		
1	47	29	41	31	6	20		
2 - 5	32	20	29	22	3	10		
6 - 10	6	4	4	3	2	7		
11 or more	1	1	0	0	1	3		
Total	161	100	131	100	30	100		
Average/Org. Presenting	2.2		1.9		3.9		1	2.6

Figure 18 (Cont.)

	# of Orgs.	% of Orgs.	C&U #	C&U %	N/P #	N/P %	Approx. Median	Profile VI Average
Rock Concerts								
None	124	77	99	76	25	83		
1	5	3	5	4	0	0		
2 - 5	19	12	16	12	3	10		
6 - 10	9	6	8	6	1	3		
11 or more	4	2	3	2	1	3		
Total	161	100	131	100	30	100		
Average/Org. Presenting	5.1		5.2		4.8		2	4.6
Folk Concerts								
None	122	76	99	76	23	77		
1	12	7	11	8	1	3		
2 - 5	19	12	13	10	6	20		
6 - 10	4	2	4	3	0	0		
11 or more	4	3	4	3	0	0		
Total	161	100	131	100	30	100		
Average/Org. Presenting	5.6		6.3		2.4		3	4.3
Big Name Entertainers								
None	99	62	81	62	18	60		
1	23	14	21	16	2	7		
2 - 5	32	20	26	20	6	20		
6 - 10	5	3	3	2	2	7		
11 or more	2	1	0	0	2	7		
Total	161	100	131	100	30	100		
Average/Org. Presenting	3.0		2.3		5.8		2	2.6

Figure 18 (Cont.)

	# of Orgs.	% of Orgs.	C&U #	C&U %	N/P #	N/P %	Aprox. Median	Profile VI Average
Theater								
None	65	40	50	38	15	50		
1	33	21	30	23	3	10		
2 - 5	36	22	30	23	6	20		
6 - 10	15	9	15	11	0	0		
11 or more	12	8	6	5	6	20		
Total	161	100	131	100	30	100		
Average/Org. Presenting	5.6		4.0		14.7		3	4.3
Mime								
None	101	63	75	57	26	87		
1	47	29	44	34	3	10		
2 - 5	12	7	12	9	0	0		
6 - 10	0	0	0	0	0	0		
11 or more	1	1	0	0	1	3		
Total	161	100	131	100	30	100		
Average/Org. Presenting	1.7		1.3		7.3		1	*
Ballet								
None	94	58	78	59	16	53		
1	37	23	30	23	7	23		
2 - 5	24	15	18	14	6	20		
6 - 10	3	2	2	2	1	3		
11 or more	3	2	3	2	0	0		
Total	161	100	131	100	30	100		
Average/Org. Presenting	2.7		2.9		2.0		1	2.4

Figure 18 (cont.)

	# of Orgs.	% of Orgs.	C&U #	C&U %	N/P #	N/P %	Approx. Median	Profile VI Average
Contemporary Dance								
None	82	51	61	46	21	68		
1	35	21	30	23	5	16		
2 - 5	38	23	33	25	5	16		
6 - 10	6	4	6	5	0	0		
11 or more	1	1	1	1	0	0		
Total	162	100	131	100	31	100		
Average/Org. Presenting	2.4		2.5		1.6		2	*
Ethnic Dance								
None	119	72	94	71	25	78		
1	27	16	23	17	4	13		
2 - 5	14	9	12	9	2	6		
6 - 10	3	2	2	2	1	3		
11 or more	1	1	1	1	0	0		
Total	164	100	132	100	32	100		
Average/Org. Presenting	2.3		2.3		2.1		2	*

*Combined Mime, Contemporary and Ethnic Dance in Profile VI, with average of 3.0 performances.

Figure 19

Comparison of % of Total Reported Performances in Regions
Versus % of Institutions in Sample

	New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
Profile VII	7	19	11	26	4	9	4	4	12	4	100
Profile VI	4	11	14	17	1	15	4	7	17	10	100
Profile V	6	12	13	22	1	14	7	8	10	7	100
% of Institutions in Sample (Profile VII)	5	17	18	22	5	10	5	4	9	4	

III. Miscellaneous Program Data and Analysis

A number of correlations between average number of performances per presentor and variables which could be related were performed. The strongest of these by far was budget, which yielded a correlation coefficient of .97 implying that over 90% of the variation in number of performances among the different programs could be explained on the basis of budget size. Thus, although less than half of the budget of most organizations is generated through earned income (e.g., ticket sales), there is evidence that it is an important consideration in program design. If it were not, one would expect to see a lower correlation between budget and program size, as more of any budget increase would very likely be used to increase program "quality" through increased artist fees, without regard for program size and corresponding income. (Figure 20)

Two other data collected for the sample institutions were season type and other types of programs presented by the institutions under the management of the performing arts program (Figure 21).

As expected, more nonprofit organizations operate their programs on a year-round basis than colleges and universities, since the latter would tend to tie their program schedules to the academic year.

About 60% of both classes of institutions present films, lectures, and other non-arts programs. 31% of the college and university programs are involved in the presentation of curricular programs.

Finally, in terms of programming in "nontraditional" settings, about half of both types of organizations present programs in schools. Nonprofit organizations are significantly more active in presentation of events in hospitals, retirement homes, libraries, and community centers. The proportion of colleges and universities presenting events in these settings has, in fact, dropped since Profile VI.

Figure 20

Number of Performances per Organization
vs. Budget Size

Budget	(Interpolated) Median # Performances
$0 - $10,000	3.3
$10,001 - 20,000	5.8
$20,001 - 30,000	7.1
$30,001 - 40,000	10.0
$40,001 - 50,000	9.2
$50,001 - 80,000	11.9
$80,001 - 100,000	17.5
$100,001 - 200,000	23.0
$200,001 - 500,000	33.8
$500,001 or more	34.4

$r^2 = .93 \Rightarrow r = .97$

Figure 21

Miscellaneous Program Data

	Total		C&U		N/P	
	#	%	#	%	#	%
Season Type						
Year-found	58	36	40	31	18	56
Seasonal or Academic Year	102	64	88	69	14	44
	160	100	128	100	32	100
Other Types of Programs						
Non-Arts Programming	98	60	78	60	20	61
Curricular Programs			39	31		
Outside Performances*						
Schools	75	46	59	45	16	50
Hospitals	14	9	8	6	6	19
Retirement Homes	12	7	5	4	7	22
Libraries, Community Ctrs.	32	20	20	15	12	38

*Including nonperformance services.

SECTION VI

FINANCE

The 161 sample organizations reported expenditures of over $9.3 million in artist fees and nearly $3.7 million in direct costs. The organizations also generated ticket sales of $9.4 million to offset these costs. If the sample is representative of the association as a whole, ACUCAA members paid some $40 million in artist fees and direct costs during the 1976-77 concert season. In this section, a number of financial statistics concerning the programs are reviewed, and compared to financial data from Profile VI.

I. Financial Statistics

Figures 22, 23 and 24 detail the ticket income, artist fees and direct costs of sample organizations by event type. Of particular interest is the fact that event types which are more expensive to present, not only in terms of artist fees, but in other direct costs as well, also generate the most revenue, except in the case of contemporary dance, where revenue is lower than expected. This is probably due to the influence of the NEA Dance Touring Program support.

In terms of averages, there is a striking similarity between colleges and universities, and nonprofit organizations. Figure 25 presents the medians obtained for a number of statistics.

The higher direct costs reported by nonprofit organizations are very likely caused in part by the lack of hidden subsidy which is present on campuses. It is notable that for half of the sample organizations ticket sales barely cover artist fees, and only 25% of the organizations are recovering their total direct costs.

In light of this finding, the sources of income for organizations are of interest, and are shown in Figure 26. The most common sources of funding for college and university programs are ticket sales, student activity funds, government arts agency grants, and institutional operating budgets. For nonprofit organizations, common sources are ticket sales, government arts agency grants, memberships, and donations.

Figure 22

Ticket Revenue by Type of Performance

A. Total Ticket Revenue

Performance Type	Total	C&U	N/P
Symphony	$1,248,980	$1,025,000	$223,980
Vocal Recitals	146,130	121,060	25,070
Instrumental Recitals	519,790	494,700	25,090
Chamber Music	503,760	430,420	73,340
Opera & Choral	806,360	771,700	34,660
Jazz	460,480	448,400	12,080
Rock	1,901,900	1,300,200	601,700
Folk	171,630	167,630	4,000
Big Name Entertainers	721,320	607,740	113,580
Theater	1,271,710	1,059,300	212,410
Mime	77,930	76,130	1,800
Ballet	864,520	842,580	21,940
Contemporary Dance	462,840	458,240	4,600
Ethnic Dance	308,220	301,760	6,460
Total	$9,465,570	$8,104,860	$360,710

B. Average Ticket Revenue Per Performance

Symphony	$ 4,055
Vocal Recital	723
Instrumental Recital	1,343
Chamber Music	1,263
Opera & Choral	3,914
Jazz	2,436
Rock	10,010
Folk	791
Big Name Entertainer	3,920
Theater	2,329
Mime	772
Ballet	2,586
Contemporary Dance	2,386
Ethnic Dance	3,022

Figure 22 (Cont.)

C. Comparison of Percent Revenue vs. Percent of Performances by Type of Event

Performance Type	% of Revenue	% of Performances	% Difference
Symphony	13	9	+4
Vocal Recitals	2	6	-4
Instrumental Recitals	5	11	-6
Chamber Music	5	12	-7
Opera & Choral	9	6	+3
Jazz	5	6	-1
Rock	20	6	+14
Big Name Entertainers	8	5	+3
Theater	13	16	-3
Mime	1	3	-2
Ballet	9	5	+4
Contemporary Dance	5	6	-1
Ethnic Dance	3	3	0
Total	100	100	0

Figure 23

Artist Fees by Performance Type

A. Total Artist Fees

Performance Type	Total	C&U	N/P
Symphony	$1,436,000	$1,274,400	$ 161,600
Vocal Recitals	209,380	183,030	26,350
Instrumental Recitals	519,110	501,610	17,500
Chamber Music	555,290	499,010	56,280
Opera & Choral	761,070	724,570	36,500
Jazz	453,500	427,050	26,450
Rock	1,574,900	1,072,500	502,400
Folk	175,230	169,930	5,300
Big Name Entertainers	632,350	534,840	97,510
Theater	1,230,860	1,053,100	177,760
Mime	109,170	98,670	10,500
Ballet	837,990	810,970	27,020
Contemporary Dance	609,370	592,870	16,500
Ethnic Dance	261,930	250,630	11,300
Total	$9,366,150	$8,193,180	1,172,970

B. Average Artist Fee Per Performance

Symphony	$ 4,662
Vocal Recital	1,037
Instrumental Recital	1,341
Chamber Music	1,392
Opera & Choral	3,695
Jazz	2,399
Rock	8,147
Folk	808
Big Name Entertainer	3,437
Theater	2,254
Mime	1,081
Ballet	4,682
Contemporary Dance	3,141
Ethnic Dance	2,568

Figure 23 (Cont.)

C. Comparison of Percent of Artist Fees vs. Percent of Program by Type of Event

Performance Type	% of Artist Fees	% of Program	% Difference
Symphony	15	9	+6
Vocal Recital	2	6	-4
Instrumental Recital	5	11	-6
Chamber Music	6	12	-6
Opera & Choral	8	6	+2
Jazz	5	6	-1
Rock	17	6	+11
Folk	2	6	-4
Big Name Entertainer	7	5	+2
Theater	13	16	-3
Mime	1	3	-2
Ballet	9	5	+4
Contemporary Dance	7	6	+1
Ethnic Dance	3	3	0
	100	100	0

Figure 24

Other Direct Costs by Performance Type

A. Total Other Direct Costs

Performance Type	Total	C&U	N/P
Symphony	$ 778,780	$ 240,540	$ 538,240
Vocal Recital	43,700	38,770	4,930
Instrumental Recitals	188,930	178,140	10,790
Chamber Music	273,240	193,830	78,410
Opera & Choral	252,720	240,920	11,800
Jazz	175,450	163,500	11,950
Rock	513,880	431,430	82,450
Folk	61,520	60,770	750
Big Name Entertainer	255,640	141,380	114,260
Theater	466,430	368,160	98,270
Mime	44,950	38,750	6,200
Ballet	263,100	256,900	6,200
Contemporary Dance	239,690	234,880	4,810
Ethnic Dance	130,580	125,860	4,720
Total	$3,688,610	$2,713,830	$974,780

B. Average Other Direct Costs Per Performance

Symphony	$ 2,529
Vocal Recital	216
Instrumental Recitals	488
Chamber Music	685
Opera & Choral	1,227
Jazz	928
Rock	2,705
Folk	284
Big Name Entertainer	1,389
Theater	854
Mime	445
Ballet	1,470
Contemporary Dance	1,236
Ethnic Dance	1,280

Figure 24 (Cont.)

C. Comparison of % Other Direct Costs vs. % Program by Type of Performance

Performance Type	% of Other Direct Costs	% of Program	% Difference
Symphony	21	9	+12
Vocal Recital	1	6	-5
Instrumental Recital	5	11	-6
Chamber Music	7	12	-5
Opera & Choral	7	6	+1
Jazz	5	6	-1
Rock	14	6	+8
Folk	2	6	-4
Big Name Entertainer	7	5	+2
Theater	13	16	-3
Mime	1	3	-2
Ballet	7	5	+2
Contemporary Dance	6	6	0
Ethnic Dance	4	3	+1
Total	100	100	0

Figure 25

Program Financial Statistics

	Median	
	C&U	N/P
Total Ticket Sales	$16,020	$15,610
Total Artist Fees	30,350	28,360
Total Other Direct Costs	6,784	11,040
Average Ticket Sales	1,198	1,975
Average Artist Fee	2,505	2,565
Average Other Direct Costs	494	1,028
Artist Fee as % of Sales	112%	94%
Gross Margin* as % of Sales	- 39%	- 25%

*Gross Margin = Sales - Total Direct Costs

Figure 26

Sources of Organizational Income

	Total %	C&U %	N/P %
Institutions Obtaining Income Thru:			
Ticket sales	84	87	74
Memberships	21	16	37
Student Activity Funds	42	49	15
Academic or Curricular Funds	14	17	0
Institutional Operating Budget	34	38	15
Community or Private Donations	21	15	48
Corporate Contributions	10	5	26
Endowment Income	12	10	19
Government Operating Budgers	13	4	52
NEA or NEH Grants	39	41	30
State (Provincial) Arts Agency Grants	45	40	63
Foundation Grants	12	6	33
Other	29	23	52
	N=146	N=119	N=27

A more detailed analysis of income by source is presented in Figures 27 and 28. In addition to cash income, in-kind contributions were received by 66% of college and university programs, and 30% of nonprofit organizations, with a median value of some $7000.

The median proportion of budget generated through earned income was found to be 42% for colleges and universities, and 28% for nonprofit organizations. Subsidies accounted for an additional 46% on campus and 10% for nonprofits. The median total operating budget for the two types of organizations was $52,000 for colleges and $162,000 for nonprofits. Again, the absence of hidden subsidies (such as utilities, building maintenance, in some cases, administrative salaries) may well be causing a good deal of this difference.

II. Comparison With Profile VI

Contrary to expectation, the artist fee per performance has not risen uniformly. Per performance fees paid for big name entertainers, ballet, contemporary and ethnic dance companies, and folk concerts have dropped. Theater and vocal artist costs have remained roughly the same.

However, other costs seem to have increased since the gap between average institutional ticket sales and direct costs has grown to nearly $25,000 from $14,000 two years ago. This means that more dependence is being placed on other sources of income. Paradoxically, the various sources of unearned income for both types of organizations are being used by a smaller proportion of the organizations, which would indicate more reliance on earned income. One possible explanation is that more organizations are obtaining the bulk of their subsidy from one source. Funding sources may also be "drying up" or making fewer commitments.

Figure 27

Level of Income from Various Sources

Income Source	Total		C&U		N/P	
	#	%	#	%	#	%
A. Ticket Sales						
None	23	16	16	13	7	26
$1 - 5000	26	18	24	20	2	7
5001 - 10,000	15	10	12	10	3	11
10,001 - 20,000	13	9	9	8	4	15
20,001 - 40,000	20	14	17	14	3	11
40,001 or more	49	34	41	34	8	30
	146	100	119	100	27	100
B. Memberships						
None	115	79	98	82	17	63
$1 - 5000	8	5	6	5	2	7
5001 - 10,000	8	5	5	4	3	11
10,001 - 20,000	4	3	3	3	1	4
20,001 - 40,000	7	5	4	3	3	11
40,001 or more	4	3	3	3	1	4
	146	100	119	100	27	100
C. Student Activity Funds						
None	84	58	61	51	23	85
$1 - 5000	11	8	10	8	1	4
5001 - 10,000	10	7	10	8	0	0
10,001 - 20,000	14	9	13	11	1	4
20,001 - 40,000	6	4	5	4	1	4
40,000 or more	21	14	20	17	1	4
	146	100	119	100	27	100
D. Academic or Curricular Funds						
None	126	86	99	83	27	100
$1 - 5000	8	5	8	7	0	0
5001 - 10,000	2	2	2	2	0	0
10,001 - 20,000	2	2	2	2	0	0
20,001 - 40,000	2	2	2	2	0	0
40,001 or more	6	4	6	5	0	0
	146	100	119	100	27	100

Figure 27 (Cont.)

Income Source	Total		C&U		N/P	
	#	%	#	%	#	%
E. Institutional Budget						
None	96	66	73	61	23	85
$1 - 5000	5	3	5	4	0	0
5001 - 10,000	6	4	5	4	1	4
10,001 - 20,000	11	8	11	9	0	0
20,001 - 40,000	4	3	4	3	0	0
40,001 or more	24	16	21	18	3	11
	146	100	119	100	27	100
F. Community & Private Donations						
None	115	79	101	85	14	52
$1 - 5000	18	12	14	12	4	15
5001 - 10,000	3	2	2	2	1	4
10,001 - 20,000	3	2	0	0	3	11
20,001 - 40,000	4	3	2	2	2	7
40,001 or more	3	2	0	0	3	11
	146	100	119	100	27	100
G. Corporate Contributions						
None	132	90	112	94	20	74
$1 - 5000	8	6	5	4	3	11
5001 - 10,000	1	1	1	1	0	0
10,001 - 20,000	2	1	1	1	1	4
20,001 - 40,000	3	2	0	0	3	11
	146	100	119	100	27	100
H. Endowment Income						
None	128	88	106	89	22	81
$1 - 5000	2	1	1	1	1	4
5001 - 10,000	4	3	4	3	0	0
10,001 - 20,000	2	1	2	2	0	0
20,001 - 40,000	5	4	4	3	1	4
40,001 or more	5	4	2	2	3	11
	146	100	119	100	27	100

Figure 27 (cont.)

Income Source	Total		C&U		N/P	
	#	%	#	%	#	%
I. Government Operating Budget						
None	127	87	114	96	13	48
$1 - 5000	3	2	1	1	2	7
5001 - 10,000	1	1	0	0	1	4
10,001 - 20,000	2	1	0	0	2	7
20,001 - 40,000	2	1	0	0	2	7
40,001 or more	11	8	4	3	7	26
	146	100	119	100	27	100
J. NEA or NEH Grants						
None	89	61	70	59	19	70
$1 - 5000	35	24	33	28	2	7
5001 - 10,000	11	8	9	8	2	7
10,001 - 20,000	5	3	4	3	1	4
20,001 - 40,000	2	1	1	1	1	4
40,001 or more	4	3	2	2	2	7
	146	100	119	100	27	100
K. State Arts Agency Grants						
None	80	55	70	59	10	37
$1 - 5000	43	29	35	29	8	30
5001 - 10,000	11	8	7	6	4	15
10,001 - 20,000	6	4	3	3	3	11
20,001 - 40,000	3	2	2	2	1	4
40,001 or more	3	2	2	2	1	4
	146	100	119	100	27	100
L. Foundation Grants						
None	128	88	110	92	18	67
$1 - 5000	8	6	5	4	3	11
5001 - 10,000	3	2	3	3	0	0
10,001 - 20,000	2	1	0	0	2	7
20,001 - 40,000	4	3	1	1	3	11
40,001 or more	1	1	0	0	1	4
	146	100	119	100	27	100

Figure 28

Miscellaneous Financial Data

	Total		C&U		N/P	
	#	%	#	%	#	%
A. In-Kind Contributions						
None	86	59	77	66	9	30
$1 - 10,000	42	29	28	24	14	47
10,001 - 20,000	9	6	5	4	4	13
20,001 - 40,000	4	3	4	3	0	0
40,001 - 60,000	1	1	0	0	1	3
60,001 - 100,000	2	1	1	1	1	3
100,001 or more	2	1	1	1	1	3
	146	100	116	100	30	100
B. NEA Residencies as % of Dance Performances						
0 - 25%	89	57	63	51	26	81
26 - 50%	13	9	11	9	2	6
51 - 75%	10	6	9	7	1	3
76 - 100%	44	28	41	33	3	9
	156	100	124	100	32	100
C. Memberships						
None (Do not sell)	17					
1 - 400	3					
401 - 800	3					
801 - 1200	2					
Over 1200	2					
	27[1]					
D. Season Subscriptions						
None (Do not sell)	13					
1 - 400	3					
401 - 800	3					
801 - 1200	3					
Over 1200	2					
	24[2]					

[1]An additional 4 organizations indicated that they sold memberships, but did not indicate how many.

[2]Two other organizations indicated they sold subscriptions without indicating how many.

SECTION VII

MARKETING

The markets and marketing activities of the sample organizations, and attendance data are summarized in this section.

I. The Market

Figure 29 shows the distribution of organizations in the sample according to local population. This figure includes all areas from which the organizations draw audiences, and may include communities other than the specific one in which the institution is located. As can be seen, sample organizations are located in areas with a wide range of populations, although more nonprofit organizations are located in larger cities. There is also a strong correlation between organization budget size (and therefore program size) and community population, more pronounced among nonprofit organizations than colleges and universities. This is not unexpected as a number of major universities are located in smaller communities.

Figure 29

	Total		C&U		N/P	
	#	%	#	%	#	%
Less than 25,000	13	8	10	8	3	10
25,000 to 49,999	23	15	21	17	2	7
50,000 to 99,999	26	17	26	21	0	0
100,000 to 199,999	32	21	25	19	7	24
200,000 to 999,999	37	24	26	21	11	38
1,000,000 or more	24	15	18	14	6	21
	155	100	126	100	29	100

II. Promotion

As in past Profile Surveys, advertising, marketing research and ticket policies were used as measures of the promotional activities of sample organizations. As shown in Figure 32, the vast majority of organizations engage in some form of paid promotion or advertising, with a median budget of about $2,700. This amounts to some 7% of the median total direct costs of events.

As in Profile VI, posters, brochures and flyers, and newspaper advertising were the most heavily used media by the roughly 40% of organizations of both types employing them. In fact, among colleges and universities, there seems to have been little change in the media mix used by the presentors. The only significant difference between the two types of organizations is a heavier reliance on the various print media rather than broadcast on the part of the nonprofit organization.

The proportion of colleges and universities engaging in some form of audience or marketing research has not changed since Profile VI. A larger proportion of the nonprofit organizations do such research (45% of nonprofits versus 33% of colleges and universities). As before, the most prevalent form of such research is a program insert. However, a number of organizations reported using more than one type of research technique, indicating a growing realization of the need for and usefulness of such research.

In the area of ticket policies, a dramatic change has taken place since Profile VI. As can be seen in Figure 3 , a much larger proportion of organizations are discounting tickets to students and senior citizens, as well as distributing complimentary tickets for audience development purposes. It would seem that many organizations are attempting to approach the problem of audience development through price manipulation. As might be expected, more nonprofit organizations offer discounts to senior citizens than colleges and universities, but surprisingly, nearly as many nonprofit organizations offer student discounts as college and university programs.

30

Advertising Expenditures

A. Advertising Budget

	Total		C&U		N/P	
	#	%	#	%	#	%
None	5	4	3	3	2	7
$1 - 1000	34	25	29	27	5	17
1001 - 2500	20	15	15	14	5	17
2501 - 5000	21	15	16	15	5	17
5001 - 10,000	18	13	13	12	5	17
10,001 - 20,000	13	9	10	9	3	10
20,001 - 50,000	19	14	16	15	3	10
50,001 +	7	5	5	5	2	7
Total	137	100	107	100	30	100

B. % of Promotion Budget Spent on Media

	C&U		N/P	
	% Using	% of Budget*	% Using	% of Budget*
Radio/TV	50	23	46	19
Comp. Tickets	38	8	32	6
Own Programs	50	17	25	24
Other programs	12	4	11	14
Newspapers	64	41	43	40
Magazines	18	10	18	11
Direct Mail	73	23	68	27
Posters, Brochures, Flyers	92	40	79	42
Other	9	6	18	19

*For those institutions employing each medium.

Figure 31

Organizations Pursuing Marketing Research

	Total		C&U		N/P	
	#	%	#	%	#	%
Marketing Research						
Doing	56	35	41	33	15	45
Not Doing	104	65	82	67	18	55
Of Those Doing, Institutions Using:						
Inserts/polls in programs	36	61	26	59	10	67
Inserts/polls in brochures	5	9	3	7	2	14
Mail Survey	18	32	14	33	4	29
Interviews	13	22	10	23	3	20
Other	11	19	10	23	1	7

Figure 32

Ticket Policies

	Total		C&U		N/P		Profile
	#	%	#	%	#	%	VI
Discounts on Tickets To:							
Students	113	73	91	74	22	71	41%
Senior Citizens	76	48	57	45	19	61	24%
Comps. for Audience Devp.	80	51	60	48	20	65	35%
Early Release To:							
Students			47	37	1	3	
Univ. Faculty/ Staff			31	25	1	3	
Senior Citizens			1	1	0	0	
Contributors			15	12	6	20	
Subscription Renewal Patrons			58	48	11	37	

III. Attendance

Figures 33 and 34 summarize attendance at reported performances. Average attendance per performance was 817, down from 993 in Profile VI. The average attendance as a percent of capacity was 61%, also down from 79% in Profile VI. As in Profile VI, the largest per performance audiences were at rock concerts, performances by big name entertainers, ballet, and symphony concerts. As a percentage of total attendance, rock concerts and folk concerts fell significantly, while symphony and theater rose.

Student attendance was heaviest at symphony, rock, and theater performances, but they formed the largest percentage of the audience at mime, theater, jazz, contemporary dance, folk, and chamber music concerts (over 50%).

No statistics regarding student attendance were reported in Profile VI. In comparison to Profile V, student attendance has dropped in most event categories. However, this fact may well be due to the expanded view of the role of the performing arts program on campus as more than simply a service to the campus, but a link to the community as well.

Figure 33

Attendance by Program Type

A. Total Attendance

	Total	College & University	Non-Profit Orgs.
Symphony	337,260	232,660	104,600
Vocal Recital	60,910	54,120	6,790
Instrumental Recital	178,030	170,130	7,900
Chamber Music	154,630	128,210	26,420
Opera & Choral	152,910	140,210	12,700
Jazz	168,000	146,200	21,800
Rock	596,860	460,560	136,300
Folk	60,440	56,780	3,660
Big Name Entertainer	203,500	149,650	53,850
Theater	385,890	305,310	80,580
Mime	53,630	39,450	14,180
Ballet	196,570	187,890	8,680
Contemporary Dance	138,770	133,610	5,160
Ethnic Dance	92,520	83,120	9,400
Total	2,779,920	2,287,900	492,020

B. Comparison of Attendance vs. Performance Proportion

	% of Total Attendance	% of Total Performances	% Difference
Symphony	12	9	+3
Vocal Recitals	2	6	-4
Instrumental Recitals	6	11	-5
Chamber Music	6	12	-6
Opera & Choral	6	6	0
Jazz	6	6	0
Rock	22	6	+16
Folk	2	6	-4
Big Name Entertainer	7	5	+2
Theater	14	16	-2
Mime	2	3	-1
Ballet	7	5	+2
Contemporary Dance	5	6	-1
Ethnic Dance	3	3	0
Total	100%	100%	0

Figure 34

Attendance Per Performance

	Attendance			Attendance as % of Capacity		
	Total Sample	College & University	Non-Profit	Total Sample	College & University	Non-Profit
Symphony	1,095	1,353	769	67	68	65
Vocal Recital	302	324	194	67	67	69
Instrumental Recital	406	556	98	48	48	53
Chamber Music	388	477	203	53	56	40
Opera & Choral	742	1,188	144	69	71	48
Jazz	889	1,030	464	59	60	51
Rock	3,141	2,774	2,679	91	91	90
Folk	279	284	215	31	27	88
Big Name Entertainer	1,106	1,301	780	60	59	61
Theater	707	937	366	67	67	69
Mime	530	547	489	58	57	60
Ballet	1,098	1,244	310	70	70	67
Contemporary Dance	715	751	323	55	54	72
Ethnic Dance	907	955	627	61	58	85
Total	817	927	526	60	58	70

Figure 35

Student Attendance

	Total Attendance	Student Attendance as % of Total Attendance	Comparison of Student Attendance vs. Number of Performances		
			% of Total Student Attendance	% of Total Performances	% Difference
Symphony	95,341	47	10	9	+1
Vocal Recitals	15,689	37	2	6	-4
Instrumental Recitals	59,870	45	7	11	-4
Chamber Music	61,556	51	6	12	-6
Opera & Choral	25,639	23	3	6	-3
Jazz	68,813	58	8	6	+2
Rock	177,325	49	21	6	+15
Folk	23,982	53	3	6	-3
Big Name Entertainer	53,850	44	6	5	+1
Theater	144,634	58	16	16	0
Mime	20,375	66	2	3	-1
Ballet	58,923	40	7	5	+2
Contemporary Dance	56,831	54	7	6	+1
Ethnic Dance	19,737	30	2	3	-1
Total	882,565	49	100	100	0

APPENDIX 1

ASSOCIATION OF COLLEGE, UNIVERSITY AND COMMUNITY ARTS ADMINISTRATORS, INC.

P. O. Box 2137 Madison, Wisconsin 53701 608/262-0004

PRESIDENT
JACK G. COHAN
University of Connecticut

EXECUTIVE DIRECTOR
WILLIAM M. DAWSON

VICE PRESIDENT
LAWRENCE J. WILKER
O'Neill Memorial Theatre Foundation, CT

TREASURER
ROBERT L. STEWART
Simon Fraser University, B.C.

IMMEDIATE PAST PRESIDENT
J. THOMAS BACCHETTI
Tennessee Arts Commission

EXECUTIVE BOARD
S. RUDOLPH ALEXANDER
East Carolina University, NC

HENRY BOWERS
North Carolina State University

THOMAS C. BRIDGE
Virginia State College

EDUARDO GARCIA
Monmouth County Arts Council, NJ

ROBERT HAAG
El Camino College, CA

VICKY HOLT
Stanford University, CA

HALSEY M. NORTH
Arts & Science Council, NC

DOROTHY PUAN
North Texas State University

STEPHEN SELL
Minnesota State Arts Board

WARREN K. SUMNERS
Arizona State University

VAN WESTOVER
Long Island University, NY

J. ROLAND WILSON
University of Michigan

1978 CONFERENCE CHAIRMAN
ELLA FOUNTAIN PRATT
Duke University, NC

1979 CONFERENCE CHAIRMAN
LAWRENCE J. WILKER
O'Neill Memorial Theatre Foundation, CT

ASSISTANT DIRECTOR
TONI FOUNTAIN SIKES

MEMO

TO: All ACUCAA Representatives

FROM: Bill Dawson, Executive Director

RE: Profile Survey VII (Season 1976-77)

Enclosed is our seventh survey questionnaire to determine how the professional arts are programmed and funded on campuses and in communities.

THIS SURVEY IS THE ONLY ONGOING SOURCE OF INFORMATION AVAILABLE. IT IS CITED AND USED CONTINUALLY BY OTHER GROUPS. IT PROVIDED THE ONLY STATISTICAL DATA AVAILABLE AS WE PURSUE COPYRIGHT NEGOTIATIONS: THE ATTORNEYS FOUND IT INVALUABLE. A STUDY IN RECENT WEEKS BY MATHTECH, INC., ON NEEDS FOR TOURING THEATER FOUND IT TO BE THE ONLY SOURCE OF INFORMATION. THE RESULTS ARE VITAL TO THE ARTS.

I know the form seems long, but I cannot overstress its importance. Every program, regardless of size, is vital in showing a cumulative total.

I urge you to fill out the survey and return it in the addressed envelope by December 1, 1977. The results are sent to all our members, and provide benchmarks by which you can compare your programs with others.

We need your help!

PLEASE, RETURN THE QUESTIONNAIRE BY DECEMBER 1, 1977.

WMD:gm
Encl.

ASSOCIATION OF COLLEGE, UNIVERSITY AND COMMUNITY ARTS ADMINISTRATORS, INC.

PROFILE SURVEY VII: 1976-77 SEASON

INSTITUTION/ORGANIZATION _____

CITY AND STATE _____

NAME OF PERSON COMPLETING SURVEY _____

TITLE _____ PHONE NO. (AC ____) _____

Section I: The Administrator (Questions in this section refer to the principal arts administrator of your program or organization.)

1. How many years have you been a Performing Arts Administrator?

   _____years

2. How many years have you worked for your present organization?

   _____years

3. Please check any descriptions which describe your duties as an arts administrator:

   _____Administrator of a hall used for professional events

   _____Book and program professional events

   _____Administrator of an arts council or other "facilitator" organization

4. What is your sex? *01*_____Male *02*_____Female

5. What is your age? _____years

6. What is the highest academic degree you have received? _____
   Major field? _____

7. Please check the one description that best describes your background and training:

   *01*_____Business background; little or no training in the arts

   *02*_____Training in the arts; little or no formal business training

   *03*_____Both business and arts background

   *04*_____Neither business nor arts background

8. About what percentage of your time is devoted to Performing Arts Administration?

   _____% (full-time administrator = 100%)

IF YOU ARE A FULL-TIME, PAID ARTS ADMINISTRATOR, PLEASE SKIP TO QUESTION 11.

9. If you are not a full-time, paid performing arts administrator, please check the most appropriate description below:

   *01*_____Performing arts administration is a regular part of my duties, as outlined in my job description (if any).

   *02*_____Performing arts administration is "extra" work, but I am compensated for it either in released time or extra money.

   *03*_____Performing arts administration is "extra" work, and I am NOT compensated for it in time or money (e.g., volunteer).

10. If performing arts administration is not your only work, please check the description below that best describes your other work:

    *01*_____University or college professor, teaching courses primarily in the Department of _____

    *02*_____University or college administrator

    *03*_____Business, professional, or other private sector employment

    *04*_____Federal, state, or local government employee

    *05*_____Family/household-oriented activities

    *06*_____Other (please specify) _____

11. Please indicate your monthly salary. THIS INFORMATION WILL BE KEPT STRICTLY CONFIDENTIAL.

12. To what professional organizations in the arts or arts administration fields do you belong?_____

_____

13. Have you attended any workshops or classes directed at improving your skills as an arts administrator within the last two years?

*01*_____Yes *00*_____No If yes, which one(s)?_____

_____

14. Have you attended any professional conferences or meetings within the last year?

*01*_____Yes *00*_____No If yes, which one(s)?_____

_____

15. Which newspapers, periodicals, or professional (trade) journals that you read regularly do you consider most valuable in your work as a performing arts administrator?_____

_____

Section II: Facilities

16-A. Please indicate the number of facilities of each type, and seating capacities of facilities your organization uses for presenting professional performances:

Code	Type of Facility	Number	Seating Capacities
1	Fieldhouse or Gymnasium	_____	_____
2	Large Performance Hall (1000 seats or more)	_____	_____
3	Small Performance Hall (less than 1000 seats)	_____	_____
4	Multipurpose Room	_____	_____
5	Arena or Stadium	_____	_____

16-B. Please provide the following information concerning the facility in which you present the largest number of professional performances:

Type of facility (use codes above) _____

Seating capacity_____

Percentage of your program's professional performances in this facility _____%

Stage type: *01*___Proscenium *02*___Thrust *03*___Arena *04*___Other *05*___None

Stage area (performance area only):_____square feet

Number of sets of stage lines:_____

Number of dressing rooms:_____

Number of rehearsal rooms:_____

How old is this facility?_____years

If major renovations have been made to the facility, how long has it been since the latest of such renovations?

_____years

Does your organization own, rent, or lease this facility?

*01*___Own *02*___Rent *03*___Lease

Section III: The Program

17. PROGRAM DATA: Please complete the following chart, filling in the indicated totals including all professional performing arts programming presented by your organization during the 1976-77 season.

Facility Codes: 1 = Fieldhouse or Gymnasium
2 = Large Performance Hall (1000 seats or more)
3 = Small Performance Hall (under 1000 seats)
4 = Multipurpose Room
5 = Arena or Stadium

Program Type:	Total Number of Performances*	Total Ticket Sales Revenue**	Total Artist Fees	Total Other Direct Costs***	Major Facility Used (use codes)	Total Seating Capacity	Total Gross Attendance	Total Student Attendance
01 Symphony Concerts								
02 Vocal Recitals								
03 Instrumental Recitals								
04 Chamber Music								
05 Opera and Choral								
06 Jazz Concerts								
07 Rock Concerts								
08 Folk Concerts								
09 Big Name Entertainers								
10 Theater Road Shows								
11 Mime								
12 Ballet								
13 Contemporary Dance								
14 Ethnic Dance								
col.#	3-8	9-16	17-24	25-32	33-40	41-48	49-56	57-64

*Number of performances as opposed to number of companies, i.e., number of separate audiences that saw programs.

**If a series includes events in more than one category, series subscription sales should be divided so that percentage of total sales placed in each category matches percentage of total series artist fees in that category (see example below).

***Please include rehearsal and service fees, auditorium rent, promotion costs, ticket printing costs, printing and program costs, stagehand and usher wages and fringe benefits, and any other expenses associated specifically with the events. Direct costs of a specific event should be categorized under the classification of that event. Direct costs of a "mixed" series that cannot be so clearly isolated (such as series brochure costs) should be divided (as in the case of ticket sales) according to the percentage of artist fees in each event category (see example).

EXAMPLE

Instrumental Recital and Chamber Music Series

Event Type	Artist Fees	Percent of Total	Appropriate Division of: Series Ticket Sales		Series Direct Costs	
Recital	$3000	33-1/3 %	$4000	(33-1/3%)	$1500	(33-1/3%)
Chamber	$6000	66-2/3 %	$8000	(66-2/3%)	$3000	(66-2/3%)
TOTAL	$9000	100 %	$12000	100%	$4500	100%

18. Is your performing arts organization responsible for film, speaker, and other activity programming?

*01*_____Yes *00*_____No

19. To what degree does your organization involve any of the following in programming decisions?

_____Community advisory panels
_____Board of directors
_____Faculty or administrative committees
_____Students and student committees
_____Other (please specify)_____

CODE: 0) Little or no involvement
1) Help make programming decisions
2) Make the majority of programming decisions

20. Does your performing arts program operate on a year-round basis or seasonal basis?

*01*_____Year-round *02*_____Seasonal

21. Do your artists or attractions give informal performances or nonperformance services in any of the following (please check any that apply):

_____Elementary or secondary schools
_____Hospitals or nursing homes
_____Retirement homes
_____Other (e.g., libraries, prisons, community centers) Please specify_____

22. What percentage of the dance companies that you presented were National Endowment Dance Touring Program residencies?

_____%

23. Does your organization prepare an annual report at the end of each season or fiscal year that includes financial data?

*01*_____Yes *00*_____No

24. Does your organization have formal procedures for evaluating the success of past seasons, such as financial or attendance analyses?

*01*_____Yes *00*_____No

25. How many paid employees does your performing arts organization have?

*01*_____Full-time *02*_____Part-time

Do these people have written job descriptions?

*01*_____Yes *00*_____No

26. How many volunteers are involved in your organization's work? _____

How many hours of work did they contribute last season (total)? _____

Do these people have written job descriptions?

*01*_____Yes *00*_____No

Section IV: Marketing

27. What was the total advertising budget for the performances described in Question 17?

$_____

28. What percentages of the above advertising budget were spent in the following areas?

_____% Radio/television
_____% Complimentary tickets
_____% Your own programs
_____% Other programs
_____% Magazine ads
_____% Direct mailing
_____% Posters, brochures, flyers
_____% Other (please specify)_____

Total = 100%

29. During the 1976-77 season, did your organization undertake any audience sampling or other marketing research projects?

*01*_____Yes *00*_____No If yes, what kind (check any that apply)?

_____Inserts/polls in programs
_____Inserts/polls in brochures
_____Mail survey
_____Interviews
_____Other (please specify)_____

30. Are any of the following a part of your organization's ticket policies (check any that apply)?

_____Students can purchase discount tickets.

_____Senior citizens can purchase discount tickets.

_____Free tickets are sometimes distributed to students, senior citizens, or the economically disadvantaged as an audience development device.

31. Please indicate any groups to which your organization opens ticket sales before opening them to the general public:

_____Students

_____University faculty/staff

_____Senior citizens

_____Contributors

_____Subscription renewal patrons

_____Other (please specify)_____

32. What is the population of the areas from which your program draws audiences (not limited to only the community in which your organization is located)?

*01*_____Under 25,000

*02*_____25,000 to 49,999

*03*_____50,000 to 99,999

*04*_____100,000 to 199,999

*05*_____200,000 to 999,999

*06*_____1 million or more

Section V: Finance

33. Please indicate the sources and amounts of your organization's operating and programming funds during the 1976-77 season:

Ticket sales	$_____
Memberships	$_____
Student activity funds	$_____
Academic or curricular funds	$_____
Institutional operating budget	$_____
Community or private donations	$_____
Corporate contributions	$_____
Endowment income	$_____
Governmental operating budgets	$_____
NEA grants	$_____
State arts agency grants	$_____
Foundation grants	$_____
Other (please specify)_____	$_____
TOTAL REVENUE	$_____

34. What is the most significant change that has occurred in your organization's funding/spending within the last two years?

*01*_____Increase in funding

*02*_____Increased federal or state funding

*03*_____Higher ticket prices

*04*_____Decrease in funding (budget cut)

*05*_____Fewer performances offered

*06*_____Higher fees

*07*_____Trust fund or endowment established

*08*_____Other (please describe)_____

_____

35. Did your organization receive any in-kind contributions--e.g., equipment, materials, building use, professional services--during the 1976-77 season?

*01*_____Yes *00*_____No

If yes, please estimate the dollar value of those contributions:

$_____

36. Does your performing arts organization have any endowment funds?

*01*_____Yes *00*_____No If yes, please answer the following:

What is the principal amount? $_____

What were the earnings/interest from the funds during the 1976-77 season (or latest fiscal year)? $_____

Who governs the investment and spending of the funds?_____

How are the funds presently invested?_____

_____

Do the governors of the funds employ a definite and planned spending policy?

*01*_____Yes *00*_____No

If yes, is this policy voluntary or is it stipulated in the original gift?

*01*_____Voluntary *02*_____Stipulated

Section VI: Other Information

A. COLLEGES AND UNIVERSITIES ONLY--OTHERS PLEASE SKIP TO QUESTION 43.

37. What is the educational level of your institution?

*01*____2-year college *02*____4-year college *03*____4-year college w/grad program

38. Please indicate the type of institution:

*01*____Public *02*____Private

39. What is the student enrollment of your school, including part-time and evening students?

*01*_____Under 3000

*02*_____3000 to 4999

*03*_____5000 to 9999

*04*_____10,000 to 19,999

*05*_____20,000 or more

40. To what institutional division is your performing arts organization assigned?

*01*_____Music/Theater/Dance

*02*_____Fine Arts

*03*_____Student Union

*04*_____Student Affairs

*05*_____General or University Administration

*06*_____Independent Division

*07*_____Other (please specify) _____

_____

41. Is programming curricular or departmental events a responsibility of your performing arts organization?

*01*_____Yes *00*_____No

42. What is your ticket policy for students (check one)?

*01*_____Students are admitted free to most events.

*02*_____Students generally pay a discounted rate for tickets.

*03*_____There is little difference between ticket prices paid by the general public and those paid by students.

B. NONPROFIT ORGANIZATIONS ONLY

43. Does your organization sell memberships?

*01*_____Yes *00*_____No

If yes, how many did your organization sell during the 1976-77 season? _____

44. Does your organization sell season subscriptions?

*01*_____Yes *00*_____No

If yes, how many did your organization sell during the 1976-77 season? _____

45. Is your organization a governmental agency?

*01*_____Yes *00*_____No

If yes, at what level? *01*____State *02*____County *03*____Local

How is it organized?

*01*_____As an isolated agency, reporting to_____

*02*_____As a division of a larger agency. Which agency?_____

_____

APPENDIX 2

As in Profiles V and VI, regional groupings were used to examine the geographical composition of the sample. These groupings are shown in Figure 2-1.

Figure 2-1

Regional Groupings of States

Middle Atlantic
- New Jersey
- New York
- Pennsylvania

New England
- Connecticut
- Maine
- Massachusetts
- New Hampshire
- Rhode Island
- Vermont

West North Central
- Iowa
- Kansas
- Minnesota
- Missouri
- Nebraska
- North Dakota
- South Dakota

South Atlantic
- Delaware
- Washington, DC
- Florida
- Georgia
- Maryland
- North Carolina
- South Carolina
- Virginia
- West Virginia

Pacific
- Alaska
- California
- Hawaii
- Oregon
- Washington

Mountain
- Arizona
- Colorado
- Idaho
- Montana
- Nevada
- New Mexico
- Utah
- Wyoming

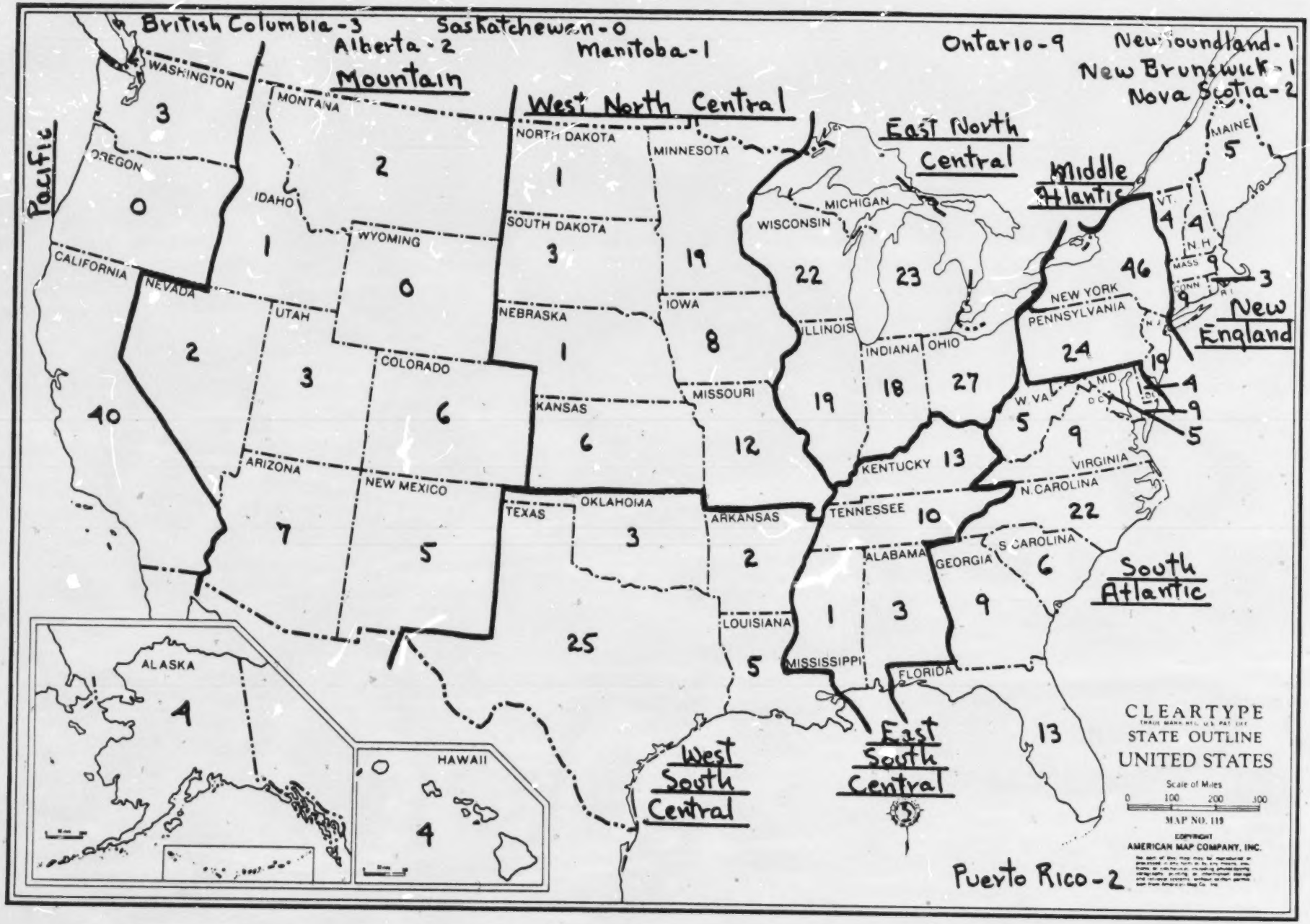
East South Central
- Alabama
- Kentucky
- Mississippi
- Tennessee

East North Central
- Illinois
- Indiana
- Michigan
- Ohio
- Wisconsin

West South Central
- Arkansas
- Louisiana
- Oklahoma
- Texas

Canada

Puerto Rico


British Columbia-3
Saskatchewan-0
Alberta-2
Manitoba-1
Ontario-9
Newfoundland-1
New Brunswick-1
Nova Scotia-2
Mountain
West North Central
East North Central
Middle Atlantic
New England
Pacific
West South Central
East South Central
South Atlantic
WASHINGTON
OREGON
CALIFORNIA
IDAHO
NEVADA
MONTANA
WYOMING
UTAH
ARIZONA
COLORADO
NEW MEXICO
NORTH DAKOTA
SOUTH DAKOTA
NEBRASKA
KANSAS
OKLAHOMA
TEXAS
MINNESOTA
IOWA
MISSOURI
ARKANSAS
LOUISIANA
WISCONSIN
ILLINOIS
MICHIGAN
INDIANA
OHIO
KENTUCKY
TENNESSEE
MISSISSIPPI
ALABAMA
GEORGIA
FLORIDA
S CAROLINA
N CAROLINA
VIRGINIA
W VA
PENNSYLVANIA
NEW YORK
MD
DEL
N J
CONN
R I
MASS
VT.
N H
MAINE
ALASKA
HAWAII
Puerto Rico-2
CLEARTYPE
STATE OUTLINE
UNITED STATES
Scale of Miles
0 100 200 300
MAP NO. 119
COPYRIGHT
AMERICAN MAP COMPANY, INC.

APPENDIX 3

INSTITUTIONAL COMPARISON WITH PREVIOUS PROFILE SURVEYS

	Profile Surveys				
	VII(1977)	VI(1975)	V(1973)	IV(1971)	III(1970)
Type of Institution					
Public	53%	61%	71%	67%	68%
Private	27	28	92	33	31
Nonprofit	20	11			
	100	100	100	100	100
N (respondents) =	169	174	194	139	169
Student Enrollment					
Under 3000	30%	26%	29%	27%	34%
3000 - 4999	6	5	9	11	10
5000 - 9999	23	21	25	27	22
10,000 - 20,000	16	28	20	16	23
Over 20,000	25	20	17	19	11
	100	100	100	100	100
N (respondents) =	161	154	194	140	170
Community Population					
Under 25,000	8%	22%	27%	29%	36%
25,000 - 49,999	15	11	17	16	11
50,000 - 99,999	18	15	13	15	15
100,000 - 199,999	20	17	14	14	13
200,000 - 999,999	24	19	16	14	16
Over 1 million	15	16	13	12	7
	100	100	100	100	100
N (respondents) =	159	169	194	140	168

APPENDIX 4

REGIONAL PROGRAM VARIATION

(Number and percentage of region's institutions in each performance range.)

A. Symphony

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	5	12	13	10	7	5	3	3	10	7	75
	%	62.5	43	46	24	78	36	37.5	50	67	100	46%
1	#	1	9	8	18	1	2	2	0	0	0	41
	%	12.5	32	29	44	11	14	25	0	0	0	25%
2-5	#	2	5	6	10	0	5	1	2	3	0	34
	%	25	18	21	24	0	36	12.5	33	20	0	21%
6-10	#	0	1	1	2	0	2	1	1	1	0	9
	%	0	4	4	5	0	14	12.5	17	7	0	5%
11-15	#	0	0	0	0	0	0	0	0	0	1	1
	%	0	0	0	0	0	0	0	0	0	7	1%
16 or more	#	0	1	0	1	1	0	1	0	0	0	4
	%	0	4	0	2	11	0	12.5	0	0	0	2%
Total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

B. Vocal Recitals

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	4	17	20	25	8	7	4	4	11	6	100
	%	50	61	71	61	89	50	50	67	73	86	65
1	#	1	8	5	11	1	6	4	0	3	0	39
	%	12.5	29	18	27	11	43	50	0	20	0	24
2-5	#	2	2	3	3	0	1	0	2	1	1	15
	%	25	7	11	7	0	7	0	33	7	14	9
6-10	#	0	0	0	1	0	0	0	0	0	0	1
	%	0	0	0	2	0	0	0	0	0	0	1
11-15	#	0	1	0	0	0	0	0	0	0	0	1
	%	0	4	0	0	0	0	0	0	0	0	1
16 or more	#	1	0	0	1	0	0	0	0	0	0	2
	%	12.5	0	0	2	0	0	0	0	0	0	1
total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

C. Instrumental Recitals

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	3	12	10	12	6	8	6	3	2	4	66
	%	37.5	43	36	29	67	57	75	50	13	57	40
1	#	1	5	8	10	2	3	0	0	4	1	34
	%	12.5	18	29	24	22	21	0	0	27	14	21
2-5	#	1	10	8	17	1	1	2	1	3	2	46
	%	12.5	36	29	41	11	7	25	17	20	29	28
6-10	#	2	0	2	1	0	2	0	1	1	0	9
	%	25	0	7	2	0	14	0	17	7	0	5
11-15	#	1	0	0	0	0	0	0	1	2	0	4
	%	12.5	0	0	0	0	0	0	17	13	0	2
16 or more	#	0	1	0	1	0	0	0	0	3	0	5
	%	0	4	0	2	0	0	0	0	20	0	3
total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

D. Chamber Music

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	3	17	10	21	6	6	2	3	5	5	78
	%	37.5	61	36	51	67	43	25	50	33	71	48
1	#	0	1	11	10	0	4	4	1	1	1	33
	%	0	4	39	24	0	29	50	17	7	14	20
2-5	#	3	8	6	8	2	4	2	1	2	0	36
	%	37.5	29	21	20	22	29	25	17	13	0	22
6-10	#	1	1	1	2	0	0	0	0	3	1	9
	%	12.5	4	4	5	0	0	0	0	20	14	5
11-15	#	1	1	0	0	0	0	0	1	3	0	6
	%	12.5	4	0	0	0	0	0	17	20	0	4
16 or more	#	0	0	0	0	1	0	0	0	1	0	2
	%	0	0	0	0	11	0	0	0	7	0	1
total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

E. Opera and Choral Music

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	6	12	16	22	7	5	4	2	7	6	87
	%	75	43	57	54	78	36	50	33	42	86	53
1	#	1	8	11	9	1	5	4	1	3	0	43
	%	12.5	29	39	22	11	36	50	17	20	0	26
2-5	#	1	7	1	8	1	2	0	2	3	1	26
	%	12.5	25	4	20	11	14	0	33	20	14	16
6-10	#	0	0	0	2	0	2	0	0	1	0	5
	%	0	0	0	5	0	14	0	0	7	0	3
11-15	#	0	0	0	0	0	0	0	1	0	0	1
		0	0	0	0	0	0	0	17	0	0	1
16 or more	#	0	1	0	0	0	0	0	0	1	0	2
	%	0	4	0	0	0	0	0	0	7	0	1
Total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

F. Jazz

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	4	16	13	12	5	8	4	2	9	4	77
	%	50	57	46	29	56	57	50	33	60	57	47
1	#	1	8	11	15	2	2	3	2	3	1	48
	%	12.5	29	39	37	22	14	37.5	33	20	14	29
2-5	#	2	2	3	13	2	3	1	2	2	2	32
	%	25	7	11	32	22	21	12.5	33	13	29	20
6-10	#	1	1	1	1	0	1	0	0	1	0	6
	%	12.5	4	4	2	0	7	0	0	7	0	4
11-15	#	0	1	0	0	0	0	0	0	0	0	1
	%	0	4	0	0	0	0	0	0	0	0	1
16 or more	#	0	0	0	0	0	0	0	0	0	0	0
	%	0	0	0	0	0	0	0	0	0	0	0
Total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

G. Rock

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	7	16	24	30	7	8	7	5	15	7	126
	%	87.5	52	86	73	78	57	87.5	83	100	100	77
1	#	0	2	0	2	1	1	0	0	0	0	6
	%	0	7	0	5	11	7	0	0	0	0	4
2-5	#	0	6	3	7	0	2	0	1	0	0	19
	%	0	21	11	17	0	14	0	17	0	0	12
6-10	#	1	4	1	1	0	2	0	0	0	0	9
	%	12.5	14	4	2	0	14	0	0	0	0	5
11-15	#	0	0	0	1	1	1	1	0	0	0	4
	%	0	0	0	2	11	7	12.5	0	0	0	2
16 or more	#	0	0	0	0	0	0	0	0	0	0	0
	%	0	0	0	0	0	0	0	0	0	0	0
Total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

H. Folk

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	6	22	24	27	7	10	7	5	10	6	124
	%	75	79	86	66	78	71	87.5	83	67	86	76
1	#	1	1	1	4	2	1	1	1	1	0	13
	%	12.5	4	4	10	22	7	12.5	17	7	0	8
2-5	#	1	3	2	8	0	2	0	0	3	0	19
	%	12.5	11	7	20	0	14	0	0	20	0	12
6-10	#	0	1	1	1	0	0	0	0	0	1	4
	%	0	4	4	2	0	0	0	0	0	14	2
11-15	#	0	0	0	1	0	0	0	0	0	0	1
	%	0	0	0	2	0	0	0	0	0	0	1
16 or more	#	0	1	0	0	0	1	0	0	1	0	3
	%	0	4	0	0	0	7	0	0	7	0	2
Total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

I. Big Name Entertainers

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	6	19	14	20	7	7	5	4	13	6	101
	%	75	68	50	49	78	50	62.5	67	87	86	62
1	#	1	2	7	10	0	2	1	0	1	0	24
	%	12.5	7	25	24	0	14	12.5	0	7	0	15
2-5	#	1	5	6	10	2	4	1	2	1	0	32
	%	12.5	18	21	24	22	29	12.5	33	7	0	19
6-10	#	0	1	1	0	0	1	1	0	0	1	5
	%	0	4	4	0	0	7	12.5	0	0	14	3
11-15	#	0	0	0	1	0	0	0	0	0	0	1
	%	0	0	0	2	0	0	0	0	0	0	1
16 or more	#	0	1	0	0	0	0	0	0	0	0	1
	%	0	4	0	0	0	0	0	0	0	0	1
Total	#	8	28	28	41	9	14	8	6	15	7	164
	%	100	100	100	100	100	100	100	100	100	100	100

J. Theater

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	2	11	20	12	4	4	7	4	1	3	68
	%	25	39	71	29	44	29	78	67	7	43	41
1	#	0	8	3	10	2	4	1	1	3	1	33
	%	0	29	11	24	22	29	11	17	20	14	20
2-5	#	3	4	5	14	2	2	1	0	4	2	37
	%	37.5	14	18	34	22	14	11	0	27	29	22
6-10	#	1	4	0	3	0	2	0	1	4	0	15
	%	12.5	14	0	7	0	14	0	17	27	0	9
11-15	#	0	0	0	1	0	1	0	0	1	1	4
	%	0	0	0	2	0	7	0	0	7	14	2
16 or more	#	2	1	0	1	1	1	0	0	2	0	8
	%	25	4	0	2	11	7	0	0	13	0	5
Total	#	8	28	28	41	9	14	9	6	15	7	165
	%	100	100	100	100	100	100	100	100	100	100	100

K. Mime

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	5	15	21	27	7	7	6	4	7	5	104
	%	62.5	54	75	66	78	50	67	67	47	71	63
1	#	3	12	6	13	1	5	2	2	3	1	48
	%	37.5	43	21	32	11	36	22	33	20	14	29
2-5	#	0	1	1	1	1	2	0	0	5	1	12
	%	0	4	4	2	11	14	0	0	33	14	7
6-10	#	0	0	0	0	0	0	0	0	0	0	0
	%	0	0	0	0	0	0	0	0	0	0	0
11-15	#	0	0	0	0	0	0	0	0	0	0	0
	%	0	0	0	0	0	0	0	0	0	0	0
16 or more	#	0	0	0	0	0	0	1	0	0	0	1
	%	0	0	0	0	0	0	11	0	0	0	1
Total	#	8	28	28	41	9	14	9	6	15	7	165
	%	100	100	100	100	100	100	100	100	100	100	100

L. Ballet

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	5	16	17	21	7	4	7	3	11	5	96
	%	62.5	57	61	51	78	29	78	50	73	71	58
1	#	1	7	9	13	1	5	1	0	0	0	37
	%	12.5	25	32	32	11	36	11	0	0	0	22
2-5	#	2	4	2	5	1	5	1	2	2	2	26
	%	25	14	7	12	11	36	11	33	13	29	16
6-10	#	0	1	0	1	0	0	0	0	1	0	3
	%	0	4	0	2	0	0	0	0	7	0	2
11-15	#	0	0	0	1	0	0	0	1	0	0	2
	%	0	0	0	2	0	0	0	17	0	0	1
16 or more	#	0	0	0	0	0	0	0	0	1	0	1
	%	0	0	0	0	0	0	0	0	7	0	1
Total	#	8	28	28	41	9	14	9	6	15	7	165
	%	100	100	100	100	100	100	100	100	100	100	100

M. Contemporary Dance

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	4	13	20	20	7	4	7	3	4	3	85
	%	50	46	69	49	78	29	78	50	27	43	51
1	#	1	7	6	14	0	3	1	1	2	1	36
	%	12.5	25	21	34	0	21	11	17	13	14	22
2-5	#	3	6	3	6	2	6	1	2	7	2	38
	%	37.5	21	10	15	22	43	11	33	47	29	23
6-10	#	0	2	0	1	0	1	0	0	1	1	6
	%	0	7	0	2	0	7	0	0	7	14	4
11-15	#	0	0	0	0	0	0	0	0	1	0	1
	%	0	0	0	0	0	0	0	0	7	0	1
16 or more	#	0	0	0	0	0	0	0	0	0	0	0
	%	0	0	0	0	0	0	0	0	0	0	0
Total	#	8	28	29	41	9	14	9	6	15	7	166
	%	100	100	100	100	100	100	100	100	100	100	100

N. Ethnic Dance

Number of Performances		New England	Middle Atlantic	South Atlantic	East North Central	East South Central	West North Central	West South Central	Mountain	Pacific	Canada	Total
None	#	6	19	24	30	9	9	9	5	6	6	123
	%	67	68	83	73	100	64	100	71	40	86	73
1	#	1	3	5	9	0	3	0	1	4	1	27
	%	11	11	17	22	0	21	0	14	27	14	16
2-5	#	2	5	0	2	0	2	0	0	3	0	14
	%	22	18	0	5	0	14	0	0	20	0	8
6-10	#	0	1	0	0	0	0	0	1	1	0	3
	%	0	4	0	0	0	0	0	14	7	0	2
11-15	#	0	0	0	0	0	0	0	0	0	0	0
	%	0	0	0	0	0	0	0	0	0	0	0
16 or more	#	0	0	0	0	0	0	0	0	1	0	1
	%	0	0	0	0	0	0	0	0	7	0	1
Total	#	9	28	29	41	9	14	9	7	15	7	168
	%	100	100	100	100	100	100	100	100	100	100	100

Profile Survey VII/1976-77 Season

Program Type Comparison

	Symphony	Vocal Recitals	Instrumental Recitals	Chamber Music	Opera and Choral Concerts	Jazz Concerts	Rock Concerts	Folk Concerts	Big Name Entertainers	Theater	Mime	Ballet	Contemporary Dance	Ethnic Dance
Gross Fees (dollars)	1,436,000	209,380	519,110	555,290	761,070	453,500	1,574,900	175,230	632,350	1,230,860	109,170	837,990	609,370	261,930
Gross Fees (percent)	15	2	6	6	8	5	17	2	7	13	1	9	7	3
Average Fee (dollars)	4662	1037	1341	1392	3695	2399	8147	808	3437	2254	1081	4682	3141	2568
Total Other Direct Costs (dollars)	778,780	43,700	188,930	273,240	252,720	175,450	513,880	61,520	255,640	466,430	44,950	263,100	239,690	130,580
Ticket Sale Revenue (dollars)	1,240,980	146,130	519,790	503,760	806,360	460,480	1,901,900	171,630	721,320	1,271,710	77,930	864,520	462,840	308,220
Total Performances	308	202	387	399	206	189	190	217	184	546	101	179	194	102
Total Performances (percent)	9	6	11	12	6	6	6	6	5	16	3	5	6	3
Avg. Gross Attendance (percent)	67	67	48	53	69	59	91	31	60	67	58	70	55	61
Facility:														
Fieldhouse or Gym	5	0	1	1	7	15	31	3	14	6	5	5	8	9
Lg. Hall	69	50	47	29	55	47	39	36	61	47	40	60	46	51
Sm. Hall	19	46	44	60	35	21	11	36	14	39	44	33	35	35
Multi. Rm.	2	4	6	8	3	6	6	17	5	3	9	2	7	2
Arena	2	0	2	0	0	8	11	3	5	2	0	0	1	0
Other	2	0	2	3	0	3	3	6	0	2	2	0	3	2

Profile Survey VI/1974-75 Season

PROGRAM TYPE COMPARISONS

	Symphony	Vocal recitals	Instrumental recitals	Chamber music	Opera & choral	Jazz	Rock	Folk	Big name entertainers	Theater	Ballet	Contemporary dance/ethnic dance/mime
Gross Fees (dollars)	972,674	214,711	524,005	481,964	627,937	408,465	1,114,144	407,248	794,599	939,619	681,372	792,354
Gross Fees (percent)	12	3	7	6	8	5	14	5	10	12	8	10
Average Fee (dollars)	3354	972	1115	1164	3489	1964	4887	1537	5442	2303	4937	3261
Total Other Direct Costs (dollars)	181,911	58,703	192,728	151,022	171,604	131,354	378,501	163,172	203,787	319,893	303,114	278,543
Ticket Sale Revenue (dollars)	763,210	148,791	491,891	324,107	665,133	428,890	1,500,590	428,503	918,336	837,013	856,383	664,291
Total Performances	290	221	470	414	180	208	228	265	146	408	138	243
Total Performances (percent)	9	7	15	13	6	6	7	8	4	13	4	8
Avg. Gross Attendance (percent)	69	58	66	59	76	60	65	53	83	60	74	67
Facility* Held In	a=23% b=65% c=12% d= 0%	a= 6% b=42% c=49% d= 3%	a= 8% b=42% c=46% d= 4%	a= 4% b=34% c=55% d= 7%	a= 8% b=53% c=35% d= 4%	a=16% b=52% c=20% d=12%	a=51% b=35% c= 2% d=12%	a=10% b=43% c=22% d=25%	a=35% b=49% c=14% d= 2%	a= 3% b=49% c=43% d= 5%	a= 9% b=60% c=29% d= 2%	a=13% b=46% c=36% d= 5%

*a = Field House or gymnasium
b = Large hall (over 1000 seats)
c = Small hall (under 1000 seats)
d = Multipurpose room

95

Program Type Comparison

	Symphony	Vocal recitals	Instrumental recitals	Chamber music	Opera and choral	Jazz concerts	Rock concerts	Folk concerts	Big name entertainers	Theater	Ballet	Contemporary dance 96
Gross Fees (dollars)	1,076,919	213,750	569,342	384,281	659,278	310,042	976,102	315,574	967,363	1,570,565	506,077	455,973
Gross Fees (percent)	14	3	7	5	8	4	12	4	12	19	6	6
Average Fee (dollars)	4343	1350	1765	1505	3841	2490	4710	1687	5573	3110	4510	2438
Avg. Gross Attendance (percent)	59	46	57	51	63	52	65	64	68	63	76	53
Avg. Student Attendance (percent)	45	48	49	57	36	73	95	69	67	49	51	60
Total Performances	345	258	486	388	245	174	284	262	204	505	145	225
Total Performances (percent)	10	8	14	11	7	5	8	7	6	14	4	6
Facility* Held In	a=26% b=58% c=13% d= 3%	a=70% b=89% c=47% d= 7%	a= 7% b=46% c=43% d= 4%	b=30% c=65% d= 5%	a=10% b=48% c=40% d= 2%	a=12% b=52% c=28% d= 8%	a=42% b=37% c=11% d=10%	a=18% b=18% c=43% d=18%	a= 1% b=32% c=53% d=14%	a= 4% b=48% c=42% d= 6%	a=12% b=64% c=12%	a=10% b=52% c=36% d= 2%

*a = Field House or Gymnasium
b = Large Hall (over 1000 seats)
c = Small Hall (under 1000 seats)
d = Multipurpose Room

Comparative Summary of Data by Event Type

Event Type: Symphony	Profile # VII	VI	V
Performances			
Number	308	290	345
Rank	4* 5+	4	4
Institutions Presenting			
Number	87	93	109
% of All Institutions	54	53	56
Frequency			
Average Number of Performances	3.5	3.1	3.1
Median	2		
Financial Data			
Avg. Perf. Ticket Revenue	$4055	2632	2274
Avg. Perf. Artist Fee	$4662	3354	4343
Avg. Perf. Dir. Cost.	$2529	627	422
Attendance			
Avg. Perf. Attendance	1095	1003	1254
Att. as % of Capacity	67	69	59
Comparative Percentage			
% of All Performances	9	9	10
% of Ticket Sales	13	9	9
% of Artist Fees	15	12	12
% of Direct Costs	21	7	8
% of Attendance	12	9	13
Strong Regions			
East North Central 76% ++			
West North Central 64%			
West South Central 63%			

*Actual Profile VII Rank
+Rank adjusted to old categories for comparison with earlier Profiles.
++% of reporting institutions presenting this type of event.

Event Type: Vocal Recitals	Profile #		
	VII	VI	V
Performances			
Number	202	221	258
Rank	7 8	8	7
Institutions Presenting			
Number	56	69	87
% of All Institutions	35	40	45
Frequency			
Average Number of Performances	3.6	3.3	2.9
Median	1		
Financial Data			
Avg. Perf. Ticket Revenue	723	673	611
Avg. Perf. Artist Fee	1037	972	1350
Avg. Perf. Dir. Cost.	216	266	134
Attendance			
Avg. Perf. Attendance	302	352	321
Att. as % of Capacity	67	58	46
Comparative Percentage			
% of All Performances	6	7	8
% of Ticket Sales	2	2	2
% of Artist Fees	2	3	3
% of Direct Costs	1	2	2
% of Attendance	2	2	2
Strong Regions			
New England 50%			
West North Central 50%			
West South Central 50%			

Event Type: Instrumental Recitals	Profile #		
	VII	VI	V
Performances			
Number	387	470	486
Rank	3 4	1	2
Institutions Presenting			
Number	96	116	142
% of All Institutions	60	67	73
Frequency			
Average Number of Performances	4.0	4.0	3.4
Median	3		
Financial Data			
Avg. Perf. Ticket Revenue	1343	1047	1054
Avg. Perf. Artist Fee	1341	1115	1765
Avg. Perf. Dir. Cost.	488	410	285
Attendance			
Avg. Perf. Attendance	460	482	581
Att. as % of Capacity	48	66	57
Comparative Percentage			
% of All Performances	11	15	14
% of Ticket Sales	5	6	6
% of Artist Fees	5	7	7
% of Direct Costs	5	8	8
% of Attendance	6	7	8
Strong Regions			
East North Central 71%			
Pacific 87%			

Event Type: Chamber Music	Profile # VII	VI	V
Performances			
Number	399	414	388
Rank	2 2	2	3
Institutions Presenting			
Number	85	92	121
% of All Institutions	53	53	62
Frequency			
Average Number of Performances	4.7	4.5	3.2
Median	2		
Financial Data			
Avg. Perf. Ticket Revenue	1263	783	622
Avg. Perf. Artist Fee	1392	1164	1505
Avg. Perf. Dir. Cost.	685	365	229
Attendance			
Avg. Perf. Attendance	388	344	459
Att. as % of Capacity	53	59	51
Comparative Percentage			
% of All Performances	12	14	11
% of Ticket Sales	5	4	4
% of Artist Fees	6	6	5
% of Direct Costs	7	6	5
% of Attendance	6	4	5

Strong Regions

New England	63%
South Atlantic	64%
West South Central	75%
Pacific	67%

Event Type: Opera & Choral	Profile #		
	VII	VI	V
Performances			
Number	206	180	245
Rank	6 7	10	8
Institutions Presenting			
Number	76	78	93
% of All Institutions	47	45	48
Frequency			
Average Number of Performances	2.7	2.3	2.6
Median	1		
Financial Data			
Avg. Perf. Ticket Revenue	3914	3695	2459
Avg. Perf. Artist Fee	3695	3489	3841
Avg. Perf. Dir. Cost.	1227	953	514
Attendance			
Avg. Perf. Attendance	742	874	959
Att. as % of Capacity	69	76	63
Comparative Percentage			
% of All Performances	6	6	7
% of Ticket Sales	9	8	8
% of Artist Fees	8	8	8
% of Direct Costs	7	7	7
% of Attendance	6	5	7

Strong Regions

Middle Atlantic	57%
West North Central	64%
Mountain	67%

Event Type: Jazz	Profile # VII	VI	V
Performances			
Number	189	208	174
Rank	10 10	9	11
Institutions Presenting			
Number	86	80	96
% of All Institutions	53	46	49
Frequency			
Average Number of Performances	2.2	2.6	.18
Median	1		
Financial Data			
Avg. Perf. Ticket Revenue	2436	2062	1333
Avg. Perf. Artist Fee	2399	1964	2490
Avg. Perf. Dir. Cost.	928	632	352
Attendance			
Avg. Perf. Attendance	889	757	760
Att. as % of Capacity	59	60	52
Comparative Percentage			
% of All Performances	6	6	5
% of Ticket Sales	5	5	5
% of Artist Fees	5	5	4
% of Direct Costs	5	5	3
% of Attendance	6	5	4
Strong Regions			
East North Central 71%			
Mountain 67%			

Event Type: Rock	Profile #		
	VII	VI	V
Performances			
Number	190	228	284
Rank	9 9	7	5
Institutions Presenting			
Number	37	50	78
% of All Institutions	23	29	40
Frequency			
Average Number of Performances	5.1	4.6	3.6
Median	2		
Financial Data			
Avg. Perf. Ticket Revenue	10010	6582	4976
Avg. Perf. Artist Fee	8147	4887	4710
Avg. Perf. Dir. Cost.	2705	1660	988
Attendance			
Avg. Perf. Attendance	3141	4172	2044
Att. as % of Capacity	91	65	65
Comparative Percentage			
% of All Performances	6	7	8
% of Ticket Sales	20	19	19
% of Artist Fees	17	14	14
% of Direct Costs	14	15	15
% of Attendance	22	30	17
Strong Regions			
Middle Atlantic 43%			
West North Central 43%			

Event Type: Folk	Profile # VII	VI	V
Performances			
Number	217	265	262
Rank	5 6	5	6
Institutions Presenting			
Number	39	62	76
% of All Institutions	24	36	39
Frequency			
Average Number of Performances	5.6	4.3	3.4
Median	2		
Financial Data			
Avg. Perf. Ticket Revenue	791	1617	1342
Avg. Perf. Artist Fee	808	1537	1687
Avg. Perf. Dir. Cost.	284	616	393
Attendance			
Avg. Perf. Attendance	279	696	761
Att. as % of Capacity	31	53	64
Comparative Percentage			
% of All Performances	6	8	7
% of Ticket Sales	2	5	5
% of Artist Fees	2	5	4
% of Direct Costs	2	6	6
% of Attendance	2	6	6
Strong Regions			
East North Central 34%			
Pacific 33%			

Event Type: Big Name Entertainers	Profile # VII	VI	V
Performances			
Number	184	146	204
Rank	11 11	11	10
Institutions Presenting			
Number	62	56	74
% of All Institutions	38	32	38
Frequency			
Average Number of Performances	3.0	2.6	2.8
Median	2		
Financial Data			
Avg. Perf. Ticket Revenue	3920	6290	5461
Avg. Perf. Artist Fee	3437	5442	5573
Avg. Perf. Dir. Cost.	1389	1396	1154
Attendance			
Avg. Perf. Attendance	1106	1747	1859
Att. as % of Capacity	60	83	68
Comparative Percentage			
% of All Performances	5	4	6
% of Ticket Sales	8	12	12
% of Artist Fees	7	10	12
% of Direct Costs	7	8	13
% of Attendance	7	8	11
Strong Regions			
South Atlantic 50%			
East North Central 51%			

Event Type: Theater	Profile # VII	VI	V
Performances			
Number	546	408	505
Rank	1 1	3	1
Institutions Presenting			
Number	96	95	129
% of All Institutions	60	55	66
Frequency			
Average Number of Performances	5.6	4.3	3.9
Median	3		
Financial Data			
Avg. Perf. Ticket Revenue	2329	2052	2980
Avg. Perf. Artist Fee	2254	2303	3110
Avg. Perf. Dir. Cost.	854	784	691
Attendance			
Avg. Perf. Attendance	707	747	1002
Att. as % of Capacity	67	60	63
Comparative Percentage			
% of All Performances	16	12	14
% of Ticket Sales	13	11	11
% of Artist Fees	13	12	19
% of Direct Costs	13	13	19
% of Attendance	14	10	15

Strong Regions

New England	75%
East North Central	71%
West North Central	71%
Pacific	93%

Event Type: Mime	Profile # VII	VI	V
Performances			
Number	101		
Rank	14 -		
Institutions Presenting			
Number	60		
% of All Institutions	37		
Frequency			
Average Number of Performances	1.7		
Median	1		
Financial Data			
Avg. Perf. Ticket Revenue	772		
Avg. Perf. Artist Fee	1081		
Avg. Perf. Dir. Cost.	445		
Attendance			
Avg. Perf. Attendance	530		
Att. as % of Capacity	58		
Comparative Percentage			
% of All Performances	3		
% of Ticket Sales	1		
% of Artist Fees	1		
% of Direct Costs	1		
% of Atterdance	2		
Strong Regions			
Middle Atlantic 46%			
West North Central 50%			
Pacific 53%			

Event Type: Ballet	Profile # VII	VI	V
Performances			
Number	179	130	145
Rank	12 12	12	12
Institutions Presenting			
Number	67	59	85
% of All Institutions	42	34	44
Frequency			
Average Number of Performances	2.7	2.4	1.7
Median	1		
Financial Data			
Avg. Perf. Ticket Revenue	2586	6206	3319
Avg. Perf. Artist Fee	4682	4937	4510
Avg. Perf. Dir. Cost.	1470	2196	821
Attendance			
Avg. Perf. Attendance	1098	1342	1508
Att. as % of Capacity	70	74	76
Comparative Percentage			
% of All Performances	5	4	4
% of Ticket Sales	9	11	11
% of Artist Fees	9	8	6
% of Direct Costs	7	12	7
% of Attendance	7	6	6
Strong Regions			
West North Central 71%			

Event Type: Contemporary Dance	Profile # VII	VI	V
Performances			
Number	194		
Rank	8	-	
Institutions Presenting			
Number	80		
% of All Institutions	49		
Frequency			
Average Number of Performances	2.4		
Median	2		
Financial Data			
Avg. Perf. Ticket Revenue	2386		
Avg. Perf. Artist Fee	3141		
Avg. Perf. Dir. Cost.	1236		
Attendance			
Avg. Perf. Attendance	715		
Att. as % of Capacity	55		
Comparative Percentage			
% of All Performances	6		
% of Ticket Sales	5		
% of Artist Fees	7		
% of Direct Costs	6		
% of Attendance	5		
Strong Regions			
West North Central 71%			
Pacific 73%			

Event Type: Ethnic Dance	Profile # VII	VI	V
Performances			
Number	102		
Rank	13 -		
Institutions Presenting			
Number	45		
% of All Institutions	28		
Frequency			
Average Number of Performances	2.3		
Median	2		
Financial Data			
Avg. Perf. Ticket Revenue	3022		
Avg. Perf. Artist Fee	2568		
Avg. Perf. Dir. Cost.	1280		
Attendance			
Avg. Perf. Attendance	907		
Att. as % of Capacity	61		
Comparative Percentage			
% of All Performances	3		
% of Ticket Sales	3		
% of Artist Fees	3		
% of Direct Costs	4		
% of Attendance	3		
Strong Regions			
West North Central 36%			
Pacific 60%			

Event Type: Dance (old Category)	Profile #		
	VII	VI	V
Performances			
Number	397	243	225
Rank	- 3	6	9
Institutions Presenting			
Number		80	104
% of All Institutions		46	54
Frequency			
Average Number of Performances			
Median		30	22
Financial Data			
Avg. Perf. Ticket Revenue	2148	2734	1458
Avg. Perf. Artist Fee	2477	3261	2438
Avg. Perf. Dir. Cost.	1050	1146	584
Attendance			
Avg. Perf. Attendance	719	1045	747
Att. as % of Capacity	57	67	53
Comparative Percentage			
% of All Performances	12	8	6
% of Ticket Sales	9	8	8
% of Artist Fees	10	10	6
% of Direct Costs	12	11	7
% of Attendance	10	8	5

APPENDIX V

DETAIL OF INSTITUTIONAL DESCRIPTIVE STATISTICS

	N		Interpolated Median		Interpolated Interquartile Range		Mean		90% Confidence Interval	
	C&U	N/P	C&U	N/P	C&U	N/P	C&U	N/P	C&U	N/P
Total # of Programs	134	30	11.5	13.5	5.85,24.4	6.4 ,42.0	18.4	31.2	15.5,21.4	20.7, 41.6
Total Ticket Sales ($)	103	22	16020	15610	1500,71770	4375,44070	65117	61851	44330,85910	11720,112000
Total Artist Fees ($)	109	20	30350	28360	11340,72880	10300,44090	62828	55471	48170,77490	12210,98730
Total Other Dir. Costs ($)	102	20	6784	11040	1384,29270	5380,21350	24075	48659	16690,31460	-5300,103100
Total Capacity	115	18	12940	10820	4803,37000	9276,20170	30064	24080	23390,36740	8597,39560
Total Attendance	110	22	8452	8364	2501,24630	5500,31500	19907	22336	15310,24510	10080,34590
Total Student Attendance	86	7	3251	715	1009,8700	349,3497	7969	3892	5894,10040	-1766,9550
Attendance as % of Capacity	103	16	61.0	77.8	49.5 ,71.7	53.6,86.6	57.5	69.9	53.7,61.4	59.4, 81.3
Student Attendance as % of Total Attendance	86	7	46.9	17.8	33.1 ,66.1	5.3,32.5	48.2	22.1	43.4,53.0	5.8, 38.4
Avg. Artist Fee/Perf. ($)	109	20	2505	2565	1227,4611	844,3902	3034	3819	2660,3407	1479,6160
Avg. Other Dir. Cost/ Perf. ($)	102	20	494	1028	183,1224	239,1941	959	1537	777,1140	986,2189
Avg. Total Dir. Cost/ Perf. ($)	98	19	2915	3889	1626,5779	1362,5640	3924	5263	3361,4488	2445,8081
Avg. Ticket Sales/Perf. (F)	103	22	1198	1975	226,3783	337,3673	2610	3702	2061,3159	1061,6342
Artist Fee as % of Ticket Sales	99	20	111.7	93.7	76.0,190.6	75.8,124.2	250.9	119.1	125.7,119.1	722,166.1
Artist Fee as % of Total Direct Cost	98	19	77.2	77.2	68.6, 86.3	58.2, 83.2	71.2	68.1	67.0, 75.5	58.8, 77.5
% Return on Sales*	95	19	-39.4	-25.0	-145.0, -2.7	-130.0, 0.0	-206.8	-61.2	-304.8, -72.8	-94.3,-28.0

*Ticket Sales-Total Direct Costs / Ticket Sales

									% of Institutions Greater Than 0		Non-zero Mean	
									C&U	N/P	C&U	N/P
Earned Income as % of Total	118	27	42.0	28.0			41.2	37.1	90	74	45.9	50.1
Institutional Subsidy % of Total	118	27	46.2	10.0			46.2	27.5	89	70	51.9	39.1
Arts Agency Grants % of Total	119	27	1.1	1.3			6.9	7.5	51	52	13.5	14.5
Foundation Grants % of Total	119	29	0.0	0.0			.5	2.6	6	24	8.4	10.7
Total Income ($)	119	29	52000	162100	21760,195900	40420,676500	245190	465880				
Total Ticket Sales (Incl. non-arts) ($)	119	27	18380	15340	2502,83200	70,57960	72132	54540				